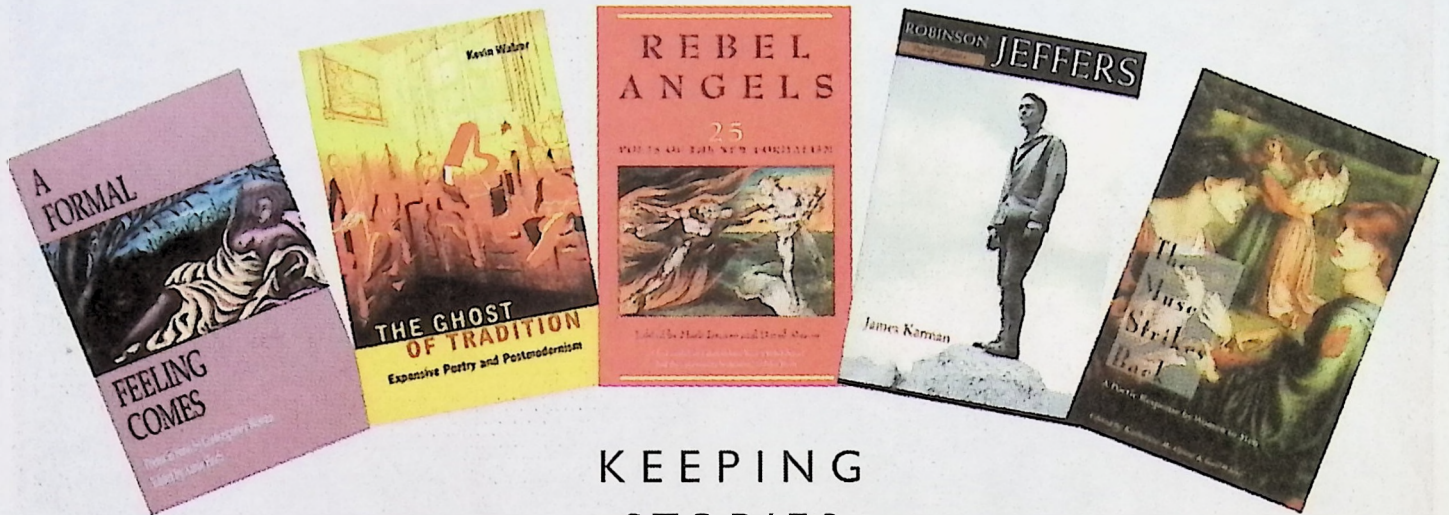



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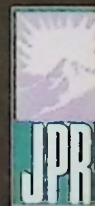
So much has changed in the nearly 30 years since Jefferson Public Radio first began. In many ways, public radio has grown up. What was once a struggling—almost experimental—operation has become a permanent and positive presence in the lives of so many in Southern Oregon and Northern California and across the nation.

We continue to seek and depend on regular membership contributions from supporters, especially new generations of listeners. But in the long run our future will depend, more and more, on special gifts from long-time friends who want to help Jefferson Public Radio become stronger and more stable.

One of the many ways that friends can choose to express their deep commitment to public radio here in our region is by naming Jefferson Public Radio in their will or trust. This is a way to make a lasting contribution without affecting your current financial security and freedom.

To include Jefferson Public Radio in your will or trust consult your attorney or personal advisor. The legal description of our organization is: "The JPR Foundation, Inc., an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."

If you would like more information about making a bequest to Jefferson Public Radio call Paul Westhelle at 541-552-6301.





Cris Williamson and Tret Fure will celebrate the release of their new recording with a concert in Ashland on March 5. See Artscene, page 28.

IRENE YOUNG

JEFFERSON

Monthly

MARCH 1999

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The Rogue Valley is quietly developing a very active literary community. Joining it this past year was Story Line Press, considered one of the nation's top nonprofit literary presses. Eric Alan looks at what the publisher brings to the region and the literary world, in its move from one rural Oregon locale to another.



10 A Hike in the Price Tag



Faced with a desperate need for revenue for the upkeep of National Forest lands, the federal government has experimentally instituted hiking fees. Some see this as a simple and logical solution; others see it as outrageous, in light of financial breaks given to mining, grazing and timber interests on the same land. Will trail fees help preserve the lands, locally and nationally? Or will they encourage commercialization and perpetuate injustice? Lorie C. List investigates.

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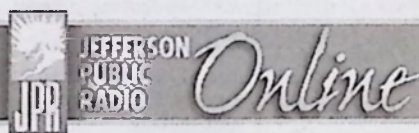
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The photomontages of Romare Bearden continue to be on display at the Schneider Museum of Art. See Artscene, page 28.

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ON THE COVER

The rural farmhouse which houses Story Line Press at Three Oaks Farm, in the orchards between Ashland and Talent. See feature story, page 8. Photo by Eric Alan.

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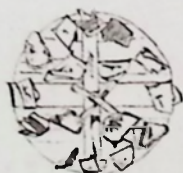
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TUNED IN

Ronald Kramer

As It Was – An Emblem of Volunteerism

When I first came to what is now known as Jefferson Public Radio, I told a local reporter who was working on a story about young KSOR's future that I didn't think of the station as just a radio station. It seemed to me that a public radio station should function more like a community institution much like a public library. Part of the analogy referred to our programming when I noted that, just like no individual reads all the books on a library's shelves, all members of the community were enriched by the presence of broad intellectual resources. But part of the analogy went beyond literary allusion and referred to the social and broadly intellectual function that a library plays. Often libraries, at their best, are places where meetings are held, people gather to interact with one another, to explore their worlds, to participate in public poetry readings and discuss literature, politics and the arts. And a good library frequently relies upon the commitment of local citizenry to the library's broad purposes, both to fund its activities and often as volunteers to help the library achieve its goals.

We have always operated JPR with that same view—and consequently relied upon talented and dedicated volunteers to help us realize the communities' expectations of us. But the library analogy I drew more than twenty years ago came "home" in yet another way within the past few months when JPR published its first book, *As It Was*, drawn as the title suggests, from our daily look at the history of southern Oregon and northern California.

As It Was began when the Southern Oregon Historical Society (SOHS) called me about ten years ago to ask whether JPR might be able to broadcast a daily series of modules drawn in a very informal way from our region's history. SOHS offered the services of a talented volunteer and researcher, Carol Barrett, to help develop the program and I readily committed JPR to the undertaking. In short order Hank Henry, who

was then serving on the SOHS Board of Trustees and who is well-known throughout our area as a distinguished radio and television news man who had retired from KMED after decades of service, signed on as the "voice" of the program. Still, producing a daily series is a considerable undertaking and JPR's small staff was pressed to find time to take on these new responsibilities. Accordingly, we explored volunteer support for the production side of the undertaking. And thus, *As It Was* was born.

That was over 1200 episodes ago and no one, least of all me, thought we were launching something which would become one of JPR's most enduring program trademarks.

A host of volunteers have joined Carol and Hank in making *As It Was* a daily reality for all these years, most notably Bob Davy (who is a retired public television broadcaster who came to radio in his retirement years and has been an important part of JPR ever since). But many others have also played a role. One of the nice things about *As It Was* is its interactive nature. While Carol is the source of most of the story material which she gleans from a wide variety of sources, the broadcasts have also stimulated submissions from organizations and listeners throughout our listening area and those submissions, which are credited on air, have helped forge the regional value and identity of the program (as well as stimulating new submissions). Thus, the volunteer forces which gave life to *As It Was* helped stimulate an even broader range of community volunteer involvement.

A couple of years ago Carol asked us to consider publishing some of the scripts in book form and, just like the initial proposal for *As It Was* so many years before, it was a fertile suggestion which captured our enthusiasm. John Baxter undertook the project with Carol, who sailed into the book venture with her typically energetic commitment to local history and JPR. More than

just publishing the words we had broadcast over the years, Carol used our radio resources to identify photographs—many of which had never before been published—to help illustrate the scripts which were being prepared for publication. Carol made many trips throughout our listening area to meet with people who had offered photos for consideration in the book and to help select those which best helped visually complement the stories contained in the book.

The result is something of which we at JPR are very proud. Not only have we been able to create, sustain and share a unique radio program with listeners for many years, but we've now been able to extend the program's value in a compiled fashion which will find its way into homes and public libraries and historical societies throughout the region where it can better inform current and future readers about the people and events which have shaped our regional culture.

It is kind of a "bonus," I think, that our publication of *As It Was* adds yet another dimension to our realization of the library analogy I drew for JPR so long ago.

But I think the most striking point about *As It Was* is that it is an almost entirely volunteer product. None of the volunteers have ever been paid a penny for their work in bringing this program, or this book, to the public. Their hard work and dedication produces a fully professional product. But the realization that, like much of public radio, this type of undertaking doesn't "pencil out" financially in the world of commerce, has never daunted these folks for a moment. *As It Was* is a labor of love which, like the best aspects of volunteerism, has been undertaken for the intrinsic joy of the result and the satisfaction of bringing something of value to the community.

JPR couldn't be prouder of Carol, Hank, Bob and all the other volunteers who have made *As It Was* possible and couldn't be more flattered by what their willingness to devote themselves to this project does to help make JPR the kind of organization we have always wanted it to be.

So on behalf of everyone at JPR—and the many thousands of listeners, and now readers, who value what volunteers contribute—we extend a most heartfelt "thank you" to our entire volunteer corps who make JPR a special place which our contribution to the educational and cultural character of our region. ☐

Ronald Kramer is JPR's Executive Director.



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JEFFERSON ALMANAC

Diana Coogle

Vietnamese Man on the Greyhound

Early spring brings an itch to the feet. Some of us just want to scratch that itch with a shovel; others want the foot on the road. I'm really more of the former type than the latter, but I was on the road, anyway, on a Greyhound bus coming home from Portland.

The bus was crowded and the bus driver snarly. He reminded us there would be no foul language or smoking. After an hour on the road, he spoke through the microphone again to tell the people in the back of the bus to cut down on the noise. I hadn't thought they were disruptive.

We had a brief rest stop in Eugene, and when we reboarded, the driver told us Greyhound was sending out a second bus, so there wouldn't be any new passengers on this one. But when he counted us, we were one too many. Gripping and complaining, he walked through the bus checking our tickets. He found the culprit, a confused Vietnamese man with several plastic bags and a duffel bag. The bus driver told him to get off; the man, frightened, clutched his duffel bag to his chest and said something in an incomprehensible language. "Does anybody speak this man's language?" The driver barked at the rest of us. We all sat there in silence. The driver shoved at the man to move him towards the door. The man, shaking in fright and bewilderment, scrambled off the bus.

"He left his bags," said a very tall white man in the seat in front of me.

"Those are his bags," someone else said, but the driver either didn't hear or didn't care. He climbed querulously into his seat and started the bus.

A wave of concern flowed through the passengers. The poor Vietnamese man who was shoved out the door—he's left his bags on this bus. But the bus was on the road, headed for Heaven on Earth Restaurant for our dinner stop.

Why didn't anyone immediately grab

the bags and jump off the bus to give them to the man? Why had we all just sat there? The bus driver wouldn't have left us. What kept us from acting? I was appalled that no one had moved to help. I was especially appalled that I hadn't done anything.

Maybe we were behaving out of a misguided sense of doing right. We were supposed to be in our seats, ready to go. The

bus driver didn't like things to go wrong. He wouldn't like keeping the bus waiting while one of us took the bags to the Vietnamese man. So, like obedient people, like docile sheep, like good Nazis, we stayed in our places.

In a 1988 essay Mary Lee Settle tells of being at a small dinner party in London immediately after World War II. One of the guests, an elegant French officer, taking it for granted that he was making an acceptable remark, said, "Well, at least Hitler did one thing for us. He got rid of the Jews in Europe."

"I was too frozen with shock to move or speak," Settle says. "I felt drained of life. Despair can leave you too lost to resist seduction. You go along. I did not leave quickly enough. In short, I was polite."

I was polite, too, on the Greyhound bus, but to the wrong man. Just as no one at the dinner party dared to confront the French officer with his enormous assumption, no one on the bus dared to help the

IF WE CAN'T
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IN SMALL MATTERS,
WHAT WILL MAKE US
DO SO IN MATTERS
OF GREATER
CONSEQUENCE?

man in need in the face of the bullying man in charge.

When we got to Heaven on Earth Restaurant, the tall man in front of me carried the Vietnamese man's bags to him on the bus behind ours. That the Vietnamese man got his things back makes the story turn out right in the end, but it doesn't alleviate the guilt of all of us for not having done right in the first place. If we can't step forward in the name of justice in small matters, for the love of God, what will make us do so in matters of greater consequence? IM

Diana Coogle is an essayist and playwright who lives in the mountains above the Applegate. She teaches writing and journalism, and runs the Applegate Youth Theater in the summers.



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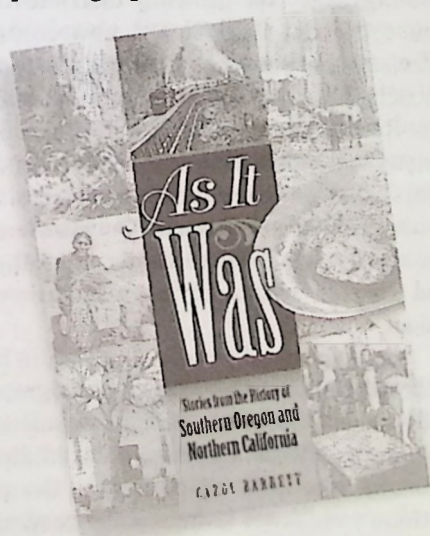
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JEFFERSON OUTLOOK

Russell Sadler

Bicameral or Unicameral?

When Harry Bodine talks, Russell Sadler listens. Bodine was covering Salem for *The Oregonian* when I began covering the Oregon Legislature in 1971. His advice was always first-rate. It was Harry Bodine who said "follow the money," long before it became the byword of the Watergate scandal. Bodine meant follow the deliberations of the Legislature's budget-writing Joint Ways and Means Committee. Those were the folks who had the real power in Salem. It was where much of the mischief and shenanigans took place—and it still does. In retrospect, it was a neophyte reporter's best single nugget of advice.

So when Harry Bodine writes a column in *The Oregonian* suggesting Oregon consider a unicameral Legislature to replace the present two-house Legislative Assembly it is worth thinking about. Nebraska has the only unicameral Legislature in the United States. It has been regarded as successful for 62 years. Nebraskans elect 49 lawmakers called senators to staggered four-year terms so only a portion of the members are up for election in any given year. The one presiding officer is elected by all lawmakers, not in a closed-door caucus of the majority party. Nebraska lawmakers then elect chairs of the 10 committees that conduct public hearings and work on bills.

Bodine argues all voters in Nebraska get to vote on their lawmakers in primary and general elections regardless of party. In a unicameral system one house cannot grandstand by passing a bill knowing the other house will kill it. Citizens only have to make one trip to their capitol in Lincoln to testify before a legislative committee. The cost is lower because there are fewer lawmakers and less staff than Oregon's bicameral Legislature.

Bodine is not the only one interested in a unicameral Legislature. Vera Katz, now Portland's mayor, promoted the idea briefly when she was a legislator and before she was elected Speaker of the Oregon House. Despite its popularity in Nebraska, it has

never caught on elsewhere. That is probably explained by some demographic characteristics that make the unicameral Legislature politically acceptable to the cornhuskers.

Nebraska does not have the large population concentration Oregon has in the Willamette Valley. Nebraska's unicameral Legislature represents the state geographically because the population is more evenly spread over the state. It represents Nebraska ideologically because the state still has homogenous political attitudes. A unicameral Legislature in Oregon would disenfranchise vast areas of the state with a sparse population because the vast majority of members would come from populous Willamette Valley cities and their suburbs. Oregon's 60 House districts reflect demographic changes more quickly than the Senate's 30 districts because the House districts contain fewer people in smaller areas.

Secretary of State Phil Keisling, whose office collects these statistics, estimates each Oregon House district represents about 57,500 people while each Senate district represents 115,000 based on Oregon's population of 3.4 million. Nine years after the last reapportionment based on the 1990 census existing legislative districts no longer contain an equal number of people. Keisling says fast growing districts like House District 9 in Tigard now contain twice as many people as the least populated districts, based on voter registration statistics. Reapportionment following the 2000 census will move still more legislative districts west of the Cascades because the house districts are so small. Only the larger Senate districts promise Eastern, Southern and Coastal Oregon any representation in Salem.

If a unicameral Oregon Legislature had a large number of members in geographically smaller districts so it was responsive to changing political attitudes it would disenfranchise the far-flung corners of Oregon. If there were fewer lawmakers in geographically larger districts to guarantee represen-

tation of Oregon's far-flung corners the Legislature would not be terribly responsive to changing suburban demographics.

Larger districts tend to dilute emerging political movements by submerging them in a larger population. Christian Republicans who can get elected in smaller Portland suburban House districts have difficulty winning seats in geographically larger Senate districts because there is little widespread support for their theocratic politics. On the other end of the political spectrum, Eugene chooses some of the most liberal members of the House because enough liberal voters are concentrated in smaller House districts to elect them. Senate Democrats who represent larger geographic areas with more complicated interests tend to be more moderate than their House counterparts.

Smaller house districts foster emerging political movements in response Oregon's changing demographics while the stridency of the newcomers is tempered by a Senate representing larger constituencies. A unicameral Oregon Legislature would eliminate this protective buffer. A unicameral Oregon Legislature would be vulnerable to political mischief by any emerging political movement that captured a transient majority in any election cycle without the tempering effect of another house representing larger geographic interests.

The potential of rapidly switching political balances in a unicameral Legislature would not be much of an improvement over the present partisan mischief that plagues today's bicameral Legislative Assembly. Reapportionment is always a battle to draw district lines that increase or minimize the influence of these small pockets of voters on who is elected to the Oregon House, while Senate district lines are drawn to insure some geographic representation to The Other Oregon outside the Willamette Valley. Thanks for the thoughtful column, Harry, but the unicameral Legislature will remain a hard sell as long as Oregon's politics is based on geography rather than ideology.

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*. You can participate in an interactive civic affairs forum moderated by Russell on the World Wide Web at <http://www.jeffnet.org>.

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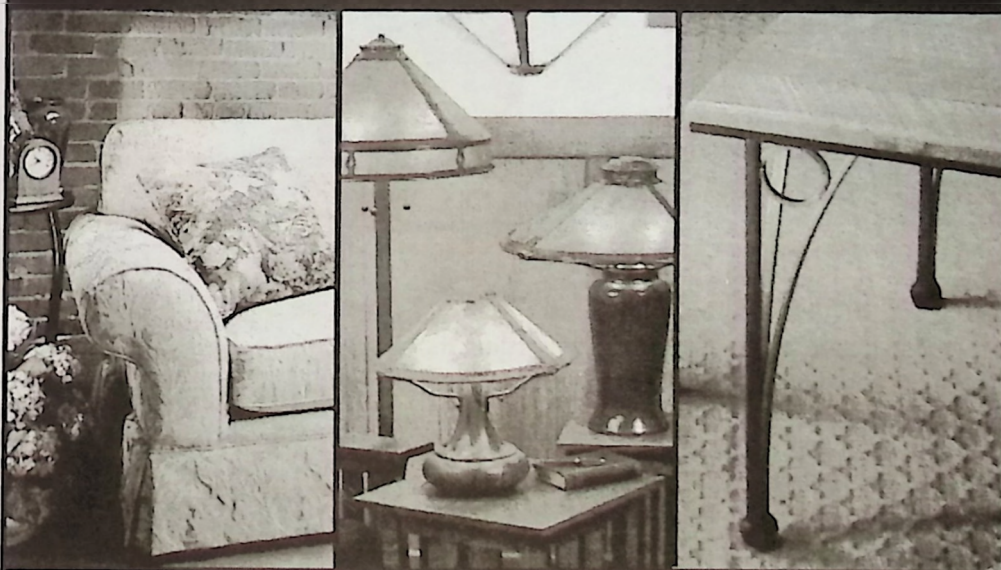


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After fifteen years of thriving elsewhere, Story Line Press pulled up its rural roots in 1998 and brought its independent vision to the Rogue Valley, settling its operations in a farmhouse in the orchards which border Ashland and Talent. Although wishing to keep the rural and regional flavor that defined the publisher in its years farther north in Brownsville, Oregon, the idea was to become a part of a larger, more culturally oriented community: Ashland and the Rogue Valley fit that bill.

Publishers, like words themselves, are generally quiet entities, not given to neon signs and Yellow Pages ads; they exist here in the shadow of other more visible cultural institutions like the Oregon Shakespeare Festival, Southern Oregon University and the Britt Festivals. But the literary community that Story Line has come to join and



IT IS PERHAPS THIS
SENSE OF PLACE THAT
MOST SETS STORY LINE
APART FROM THE
CROWD OF URBAN
EASTERN PUBLISHERS.

enhance is quietly growing strong. Other fine publishers are locally based, including White Cloud Press, one of the nation's top publishers of spiritually oriented books; Blackstone Audio Books, again one of the nation's top companies in its field; and many smaller imprints. Many live literary events are commanding large venues, such as the New Chautauqua Lecture Series, the International Writers Series and Tomaseen Foley's *A Celtic Christmas*. The Ashland Writers Conference is also beginning to find its feet, and many established authors live here. A plethora of good book stores feed a large, passionately engaged group of readers who appreciate writing's simple pleasures.

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by Eric Alan

The beginnings of the press trace back to an absence in American poetry in this century, particularly the 1960s and 1970s, when narrative poetry was largely dormant. Its long storytelling forms were out of favor with poets and critics. This did not sit well with either Robert McDowell or Mark Jarman, then teaching and writing in Indiana and Kentucky, respectively. They founded a magazine called *The Reaper* in 1980, to address this absence. It brought back the narrative element in poetry, and featured related polemical essays. The controversial stance of these essays, and the magazine's adherence to poetic forms then out of favor, thrilled some and upset others. In short, it mattered—enough to help lead a revival of the narrative poetic form. Enough to draw funding in 1984 from the Nicholas Roerich Museum in New York City, to turn that success and literary controversy into a book publishing venture.

Fifteen years later, Story Line maintains a high literary standard as it continues to challenge, satisfy, and occasionally enrage its critics. It has been termed one of the nine most important non-profit literary presses in the country by the Andrew W. Mellon Foundation, one of many foundations which have contributed over the years to Story Line's efforts. A majority of Story Line's offerings still center on the poetic form, including work from such luminaries as Pulitzer Prize winner Louis Simpson. But the publisher's catalog—now over 100 titles deep—also includes novels, literary criticism, writing guides, even a play. The latter will be familiar to attendees of the Oregon Shakespeare Festival: *The Darker Face of the Earth*, written by the nation's former Poet Laureate, Rita Dove. The play was produced by OSF, in fact, after it was taken to the festival by Story Line board of directors member Sheila Burns.

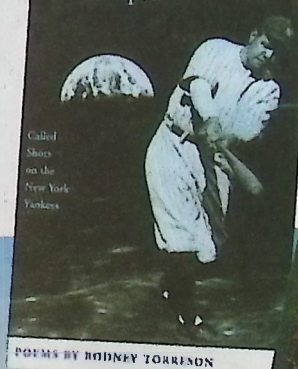
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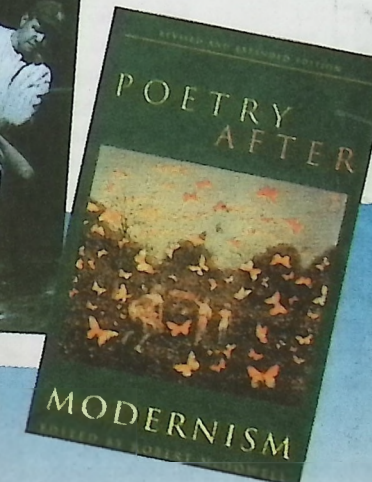
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Keeping Stories Alive

With a maverick tendency and a rural flavor, Story Line Press seeks the best stories of our time.

At the close of a century which has spawned an array of shouting new media, the quiet printed word is far from fading away. If anything, the new ease of publication made possible by technology has further encouraged that most basic form of expression: newly tapped into the deep-rooted human urge to tell stories and hear them. "There's a yearning that I think is fundamental in all of us, to hear a good story and have it told well," says Robert McDowell, executive director of Story Line Press, a non-profit literary press thriving as a result of attentiveness to that yearning.

After fifteen years of thriving elsewhere, Story Line Press pulled up its rural roots in 1998 and brought its independent vision to the Rogue Valley, settling its operations in a farmhouse in the orchards which border Ashland and Talent. Although wishing to keep the rural and regional flavor that defined the publisher in its years farther north in Brownsville, Oregon, the idea was to become a part of a larger, more culturally oriented community: Ashland and the Rogue Valley fit that bill.

Publishers, like words themselves, are generally quiet entities, not given to neon signs and Yellow Pages ads; they exist here in the shadow of other more visible cultural institutions like the Oregon Shakespeare Festival, Southern Oregon University and the Britt Festivals. But the literary community that Story Line has come to join and



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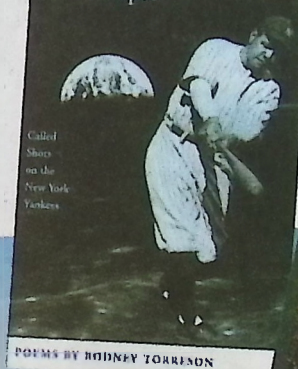
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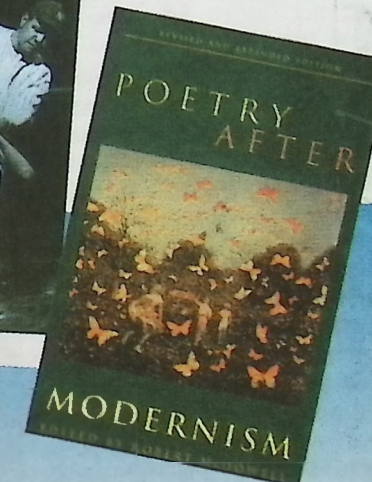
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A Hike in the Price Tag

A controversial new program charges fees for hiking at National Forest trailheads. Is it a logical, simple way to raise revenue, or a commercialization of the forests that's an unfair break for mining, grazing and timber interests?

In October of 1996, I attended a public meeting sponsored by the Forest Service in a small town in Utah. The subject of the meeting was the impending implementation of user fees under the congressionally authorized Recreation Fee Demonstration Program. The Forest Service explained that the user fees were being designed to reflect the fair market value of the "goods and services" received. For example, they looked at how much the public was willing to pay to go to movies, or to take a few turns in an indoor ice skating rink, in order to set the price for spending a day in the wilderness. When they were done, they reasoned that \$3 a day, or \$10 for a week, was reasonable.

Like many of the other people in the audience, the idea of paying fees to hike in national forests did not sit well with me. Why did it only cost a rancher \$1.35 a month per cow/calf pair to turn cattle loose on the same public land that I was now going to be charged \$3 a day to hike on? Also, under the archaic mining law of 1872, we still haven't charged a cent in royalties on the billions of dollars in gold and other resources that multi-national corporations have extracted from our public lands, leaving toxic zones behind. And what about the millions lost each year by the forest service in building new roads for logging companies? It seemed



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There are other opinions, however; and the need for money is real. As a result, the Fee Demo Program has been instituted. Drive anywhere close to a popular trailhead these days, and you can't help but notice that Smokey the Bear greetings have taken a back seat to the new green signs stating: "Trail Park Passes Required." Entering its third year, the Fee Demo Program is rapidly changing the way governmental agencies oversee recreation on public land. Under the Fee Demo Program, Congress granted the Park Service, Forest Service, Bureau of Land Management, and the Fish and Wildlife Service the authority to begin charging experimental user fees for public access to trailheads, visitor centers, wilderness areas, climbing areas and other types of recreation on public land.

Although some fees were already in place, such as in National Parks, revenue has traditionally been returned to the national treasury, leaving even the biggest money makers such as Yosemite and Yellowstone starved for cash. The Fee Demo Program resolved this problem by guaranteeing that 80 percent of all revenue generated stays at the collection site to address the overwhelming backlog in main-

tenance and repairs faced by all of the agencies. Throughout the country, public land managers have jumped at the chance to bring in sorely needed revenue. The Park Service estimates a backlog of \$6.5 billion in repairs, and the Forest Service projects a backlog of \$1 billion.

As the amount of board feet produced each year from our national forests has declined, the number of people turning to our public lands for recreation has skyrocketed. Visits to national forests increased from 560 million in 1980 to 860 million in 1996. By the year 2000, the number of visitors is projected to exceed 1 billion. As the public has increasingly turned to public land for recreation opportunities, it has also become increasingly outspoken with regard to land management issues. Although still entrenched and well subsidized, the activities of the mining, grazing and timber industries are increasingly subject to public scrutiny.

In many ways, recreation is saving public land from the extractive industries by becoming the primary source of revenue from public lands. It is suddenly in the interest of land managers to preserve our forests for recreation, rather than cut them down for timber. By the year 2000, recreation will account for \$98 billion of the \$130 billion the Forest Service contributes to the nation's economy. However, in becoming a multi-billion dollar industry, recreation will leave its own scars on the landscape. There is no doubt that there is more money needed to fund activities associated with recreation on public lands. The question is where to find it.

At the same time that the public has become increasingly critical of public land management issues, the various agencies have shifted their views on the role of recreation. Speaking about the Fee Demo Program in its first year, Forest Service Chief Mike Dombeck said, "It baffles me that the Department of Agriculture tracks the value of soybeans, corn, or wheat to the penny by the day, yet, rarely is recreation and tourism on federal lands understood as a revenue generator. Instead it has been perceived as an amenity—something extra that we are privileged to enjoy. Fortunately, that's beginning to change."

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Mike Ricketts, a recreation specialist working on the implementation of the Fee Demo Program for Rogue River National Forest, doesn't see an alternative. "The theory is," he says, "that we pay for public lands through taxes, but congress needs to up the ante on how much is returned to public land and recreation." Although the Office of Budget management estimates that recreation provides 74 percent of the Forest Service's contribution to the federal GNP, only 2.5 percent of the Forest Service's \$3 billion budget goes into recreation. Unfortunately, the bureaucracy and infrastructure built to support extractive industries such as mining and logging has not aged well, and still demands a huge share of the budget. Rather than redistribute funds, Congress is relying on

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Since the inception of the Fee Demo Program, Congressmen Wally Herger of Northern California and Pete DeFazio of Oregon have each introduced legislation to end the program. DeFazio's bill would have eliminated the recreation fee, and replaced it with a 5 percent royalty on hard rock mining. Under the Mining Law of 1872, multinational corporations have purchased mining claims for around \$5 an acre, extracted billions of dollars worth of gold and other hardrock minerals from public land, and never paid a cent in royalties to the U.S. government. Herger introduced legislation to repeal the program at the end of trial period in 1998 claiming that, "this fee program only perpetuates misuse of existing funding and natural resources by land management agencies." Both bills were defeated, and the Fee Demo Program was extended through 2001.

In Ricketts' opinion, the act of paying for public land use creates a positive working relationship between the public and the land management agencies. "With fees, you are buying into something. It makes you a part of it," he explained. However, he also feels it important to point out that the Rogue River National Forest has intentionally not included all of their trailheads in the program, in order to give people a choice about paying.

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Whad'Ya Know?

All the News that Isn't

Did you see where GM announced it was gearing up to produce a new model every 28 days? Brand new for 1999, the Buick Ovum!

GM also announced it would be producing solar powered cars just as soon as it wraps up a deal for the sun. They already own Saturn.

Overseas, Europe gets the Euro, England gets the Pean. With the adoption of the Euro, urologists are flocking to Europe.

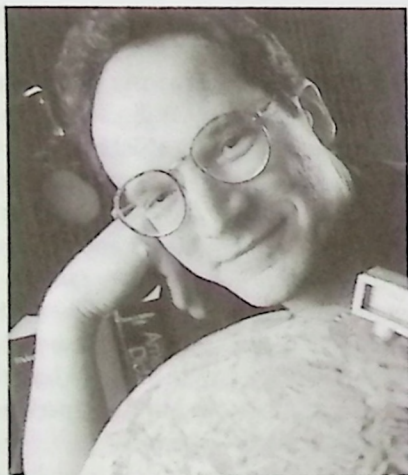
In a setback, some Eastern European countries mistakenly adopted the Yugo as their currency. The new currency probably is a good development, but it's a shame you can no longer go to Italy and feel rich with 10,000 lire in your pocket.

Larry Flynt has offered a million dollars for anyone who hasn't slept with Bill Clinton; so far, no takers.

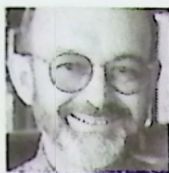
Hillary Clinton May run for Senate from New York in a thinly-veiled attempt to get her own place.

And Michael Jordan is quitting basketball to join the pro bowling tour. Thank God he didn't lose his desire to endorse products.

That's all the news that isn't.



**12 Noon Saturdays on
News & Information Service**



NATURE NOTES

Frank Lang

The Klamath River

One Sunday my friend Rick Preuz lured me to the Klamath River to check out the spring flora. We botanized the Klamath from Tree of Heaven Campground, west of Interstate 5 along the Klamath River Highway, to the Klamathon Road east of the I-5 rest area. The weather was great and the flowers performing.

We pulled off the Freeway and drove toward Tree of Heaven. I noticed flashes of purple as we passed the first rocky road cuts. Brewer's rockcress, *Arabis breweri*, a member of the mustard family, was in full bloom. Brewer was the botanist with J.D. Whitney on the California Geological Survey for whom Brewer spruce or weeping spruce was named. His rockcress bloomed on almost every rocky outcrop.

When we reached Tree of Heaven Campground, we parked at the top of the long steep grade down to the campground and the river. We ambled out along the sharp rocky ridge that forces the Klamath River to jog sharply south then north again on its westward journey to the sea. Here we saw more Brewer's rockcress up close and at zero miles per hour instead of forty. Fremont's silktassel bush was in bloom as well. Silktassel bushes, of separate sexes, are five to six feet tall with shiny green opposite leaves, and long pendulous silky inflorescences. The limp male tassels produce copious amounts of pollen; the stiffer female tassels with receptive stigmas flashing await the wind borne pollen.

While walking along the ridge looking at the ground, as botanists will do, I noticed movement in the corner of my eye. A quick glance revealed a mature golden eagle sweeping down the canyon at eye level, within a stone's throw from the ridge. What a surprise, what a thrill! The eagle was surprised as well, but probably not very

thrilled. It immediately started back upstream, then gained elevation, spiraling upward until it was a tiny speck in the sky.

On our way back we stopped near the Ash Creek bridge and clambered up the steep slope on the north side of the river.

Here we found several rock ferns and phlox just beginning to bloom.

Our final stop was another huff and puff up the ridge just across the Interstate east of the rest area along the old Klamathon Road. There we spotted two more golden eagles, an immature and an adult.

Botany was good. There

were many yellow bells, *Fritillaria pudica*, in bloom. A tiny bright blue annual, veronica, a European weed, naturalized and living in the Yreka area, covered the dry rocky open ground in places. A rare member of the buttercup family, *Isopyron stipitata*, was in full bloom beneath the oaks.

Beside the two eagles, the big animal event here was the discovery of several dozen steely metallic-blue flea-beetles congregating on a gooseberry branch for the expressed purpose of committing unseemly acts. Acts unseemly, I suppose, only in the view of a voyeur like myself. Flea-beetles get their name from the quick hopping motion they make when disturbed, no matter what they are doing.

FM

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

Ursula K. LeGuin & Todd Barton

Tao Te Ching

In 1987, Ursula K. LeGuin and Todd Barton appeared together on the Southern Oregon University (then SOSU) campus. A huge crowd at the University's Britt Ballroom heard stories from *Always Coming Home*, LeGuin's novel about an imaginary culture. Barton's compositions—also released on a ground-breaking tape accompanying the book—imagined the music of the Kesh, her fictitious future people. Few others had released a soundtrack to a book and packaged the two together.

Over a decade later, these two Oregonians are collaborating again. Individually, LeGuin has continued to be a prolific and highly honored novelist and poet (her innumerable awards include 5 Hugo and 5 Nebula awards for science fiction writing). Barton, meanwhile, is Composer and Music Director for the Oregon Shakespeare Festival. They have come together from their separate places in the state (LeGuin resides in Portland, Barton in Ashland) for another unusual, critically acclaimed mix of words and music. This collaboration, an adaptation of Lao Tzu's *Tao Te Ching*, will be the next presentation of *One World: A Series of Performances from Around the Earth*, with the performance presented by the SOU Program Board, JPR and the International Writer's Series. It will occur on Friday and Saturday, March 5 and 6 in the SOU Music Recital Hall. The performances will be entirely different, with LeGuin reading from Book One the first night, and Book Two the second night.

Moved by a lifelong love of the classic Chinese spiritual guide written 2500 years ago, LeGuin has been working on her own rendition of the *Tao Te Ching* for more than 40 years. "I wanted to make a completely personal version," says LeGuin, "in the poetic vocabulary of the time, for my own contemporaries."



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Her dream was realized with the publication of *Lao Tzu's Tao Te Ching* (Shambhala) and the accompanying tape (Shambhala Lion Editions) on which LeGuin recites the 81 poems with musical improvisation by Barton. Their live performance will feature LeGuin reading and Barton performing on Tibetan gongs, frame drum, kalimba, bowls of bronze and brass, bamboo shakuhachi flutes and other decidedly Eastern and ancient instruments. The evenings will conclude with a "conversation" (questions, answers and more) with the audience.

From a distance, it may seem improbable that a highly regarded poet and author best known for science fiction that jumps the bounds of the genre has leapt into a new challenge, one heightened by the fact that LeGuin knows no Chinese. Her reverence for the *Tao Te Ching* has been spread over a lifetime and her version reflects that depth. Her plan to publish started with someone far more expert than herself.

LeGuin was introduced to the *Tao* as a child by her father. She began writing her own versions of the poems in her 20s. She said that when she showed them to Chinese scholar J. P. Seaton, she expected little more than a pat on the head. Instead he encouraged her to continue. So she did, building her collection for 40 years.

When she was finally ready to publish, LeGuin found the right spiritual home with Shambhala, the Boston press that specializes in works on Eastern religions. She then approached Barton with the idea of setting the poems to music.

The two had a history of co-creating words and music projects. The first

CONTINUED ON PAGE 15

BY
Tom Olbrich

roarsqueal
clickclack
tappatappa
ticktick
ee-ee-eee
car talk



Mixing
wisecracks
with
muffler
problems
and
word puzzles

with wheel
alignment,
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Rhythm & News Service

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FROM NATIONAL PUBLIC RADIO

14 | JEFFERSON MONTHLY | MARCH 1999



ONLINE

Joe Loutzenhiser

The Death Of...

Frequently I read reports in the mainstream media that the Internet will cause the death of one thing or another. Often times they're predicting their own demise. The usual death row inmates are "print," retail stores, libraries, the Post Office, personal relationships, and commuting. None are completely implausible, and some are blessings in disguise.

"Print" is usually meant as books, newspapers, and magazines. Although there is a significant amount of information and literature online (particularly at Project Gutenberg at www.gutenberg.net), the problem is not just avail-

ability but the limitations of computer displays. Even the highest quality computer monitors can become tiresome when used to read large amounts of text. Flat screen displays, which are prohibitively expensive, partly alleviate this clarity problem, but are still shackled to a computer. Until we can read such electronic books on the bus, in bed, or at the kitchen table, their usefulness is significantly limited. There are companies attempting to develop easily read portable "book" viewers that would use some sort of cartridge or disk to store books, or perhaps download text from the Internet for offline reading. Most of the technological obstacles of a portable book viewer (display, storage capacity, and durability) have been overcome, but such a unit is still too expensive for the general market. Eventually such a device will become economically feasible, but it is probably more than a year away.

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Libraries never seem to get a fair shake anymore, and now they're supposedly endangered by the abundance of information on the Internet. More likely the diminishing popularity of libraries is from television, the

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SPOTLIGHT

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STORIES ALIVE

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car talk



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the community-based Internet service of the Jefferson public radio listeners guild

JEFFNET provides low-cost public access to the world's newest information resource, the Internet, and provides the full-range of Internet services as a way to foster people's desire to know about the world in which we live. JEFFNET is operated by and for people right here in Southern Oregon... it's easy to use... and it continues Jefferson Public Radio's tradition of encouraging life-long learning and facilitating community dialogue. Whether you seek to read Shakespeare, visit the world's great museums with your kids, get the weather forecast in Timbuktu, e-mail a long lost friend, or participate in a local discussion group, JEFFNET's Control Center provides a comprehensive, well-organized gateway that makes using the Internet and the World Wide Web a breeze.

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1 Stop by the Do-It-Yourself JEFFNET Internet Registration Center at the Ashland Community Food Store located at 237 N. First Street in Ashland

2 Call us at (541) 552-6301, weekdays from 8am to 5pm

3 Visit us on the World Wide Web at <http://www.jeffnet.org>

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ON THE SCENE

Bob Mondello

Oscar Drivel

First, understand that predicting Academy Award nominations in any year that doesn't have a *Titanic* in the running is a bit like picking stocks in a mixed market. Anyone who thinks he can read the future when there's no tidal wave of popular opinion is kidding himself. And this year, not only is there no single standout, there's not even a consensus on front-runners.

Then, understand that this just makes Oscar speculation that much more fun. Especially in a year that saw Hollywood approach everything from asteroids to animated ants in neatly matched pairs. The possibility that it will carry this habit over into awards season makes the races seem more competitive than usual.

It's not unreasonable, for instance, to expect pitched battles between, say, World War II epics for Best Picture (*Saving Private Ryan* and *The Thin Red Line*), or between older-gay-men-who-are-pining-unrequitedly-after-young-hunks for Best Actor (John Hurt in *Love & Death on Long Island* and Ian McKellen in *Gods & Monsters*). There's a general consensus that playing Queen Elizabeth was a good career move, but who stands to benefit more: Judi Dench for her supporting role in *Shakespeare in Love*, or Cate Blanchett for her leading one in *Elizabeth*?

If the voters are in a mood to reward parallels, they could fill almost the entire Best Actress category with characters who end up in wheelchairs (Emily Watson as a cellist with multiple-sclerosis in *Hillary and Jackie*, Helena Bonham Carter as a virgin

with a neurological ailment in *Theory of Flight*, and the cancer-plagued moms played by Meryl Streep in *One True Thing* and Susan Sarandon in *Stepmom*). That would leave one wild-card slot for Brazilian actress

Fernanda Montenegro, whose *Central Station* performance as a cynical woman with a heart bigger than even she imagines, was actually the best performance of the year.

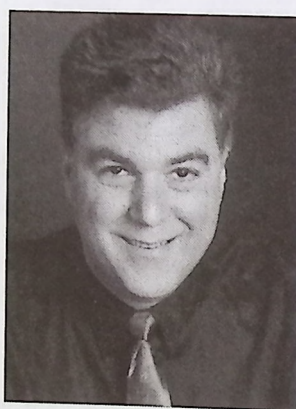
In the Men's division, besides the McKellen/Hurt matchup, there's a possibility of dueling political candidates (John Travolta from *Primary Colors* versus Warren Beatty from *Bulworth*).

And with several Oscar candidates giving not one, but two acclaimed performances in 1998, there are other conundrums for Oscar voters: Was Meryl Streep more haunting as a devoted mom in *One True Thing* or as a devoted sister in *Dancing at Lughnasa*? Which John Travolta role should be re-

warded: his fiercely committed politician in *Primary Colors* or his fiercely committed lawyer in *A Civil Action*? Will Ian McKellen's flashy pyrotechnics as a Nazi-next-door in *Apt Pupil* overwhelm memories of his quieter gay turn in *Gods and Monsters*? And should fans of Ed Norton honor his sleazy poker player in *Rounders* or his sleazy racist in *American History X*?

Then there's the British 16th-century matchup that not only gives voters a choice of Queen Elizabeths, and a choice of costume designers, and a choice of clever original screenplays, but also complicates matters for newcomer Joseph Fiennes (who was callow in *Elizabeth* and forceful in

WITH SEVERAL OSCAR CANDIDATES GIVING NOT ONE, BUT TWO ACCLAIMED PERFORMANCES IN 1998, THERE ARE CONUNDRUMS FOR OSCAR VOTERS



Shakespeare in Love), and his Oscar-winning costar Geoffrey Rush (who was precisely the opposite, in those same two films).

Decisions, decisions. Enough to give you double-vision. And the one saving grace is that none of it really matters...unless of course, you happen to be up for an Oscar.

BOB MONDELLO'S

TOP TEN FILMS OF 1998:

Shakespeare In Love (Miramax)
Saving Private Ryan (Dreamworks)
The Celebration (October)
Gods And Monsters (Lion's Gate)
Touch Of Evil (October)
Henry Fool (Sony Classics)
Happiness (October)
The Inheritors (Stratosphere)
Central Station (Sony Classics)
The General (Sony Classics)

Also Among the Year's Best:

Beloved (Buena Vista)
Live Flesh
The Hanging Garden
Pleasantville (New Line)
Dancing At Lughnasa (Sony Classics)
Wilde (Sony Classics)
Waking Ned Devine (Fox Searchlight)
Marius And Jeanette (New Yorker)
The Mighty (Miramax)
High Art (October)
Pi (Lion's Gate)
Slam (Trimark)
Bulworth (20th Century Fox)
The Affliction (Lion's Gate)

Bob Mondello is a film critic whose opinions are regularly heard on NPR's *All Things Considered*.

HIKE IN THE PRICE TAG From p. 11

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For more information on the program, or to register an opinion locally, write to: USDA Forest Service, PNW Region, Attn: Recreation/Trail Park Coordinator, P.O. Box 3623, Portland, OR 97208-9681. Nationally, write to Recreation Fee Demo Project, USDA Forest Service, P.O. Box 96090, Washington, DC 20090-6090, or write your congressman. Local ranger stations can provide information on how the money is being spent.

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the community-based Internet service of the Jefferson public radio listeners guild

JEFFNET provides low-cost public access to the world's newest information resource, the Internet, and provides the full-range of Internet services as a way to foster people's desire to know about the world in which we live. JEFFNET is operated by and for people right here in Southern Oregon... it's easy to use... and it continues Jefferson Public Radio's tradition of encouraging life-long learning and facilitating community dialogue. Whether you seek to read Shakespeare, visit the world's great museums with your kids, get the weather forecast in Timbuktu, e-mail a long lost friend, or participate in a local discussion group, JEFFNET's Control Center provides a comprehensive, well-organized gateway that makes using the Internet and the World Wide Web a breeze.

3 WAYS TO LEARN MORE

1 Stop by the Do-It-Yourself JEFFNET Internet Registration Center at the Ashland Community Food Store located at 237 N. First Street in Ashland

2 Call us at (541) 552-6301, weekdays from 8am to 5pm

3 Visit us on the World Wide Web at <http://www.jeffnet.org>

in Jackson & Douglas counties dial locally... connect globally



ON THE SCENE

Bob Mondello

Oscar Drivel

First, understand that predicting Academy Award nominations in any year that doesn't have a *Titanic* in the running is a bit like picking stocks in a mixed market. Anyone who thinks he can read the future when there's no tidal wave of popular opinion is kidding himself. And this year, not only is there no single standout, there's not even a consensus on front-runners.

Then, understand that this just makes Oscar speculation that much more fun. Especially in a year that saw Hollywood approach everything from asteroids to animated ants in neatly matched pairs. The possibility that it will carry this habit over into awards season makes the races seem more competitive than usual.

It's not unreasonable, for instance, to expect pitched battles between, say, World War II epics for Best Picture (*Saving Private Ryan* and *The Thin Red Line*), or between older-gay-men-who-are-pining-unrequitedly-after-young-hunks for Best Actor (John Hurt in *Love & Death on Long Island* and Ian McKellen in *Gods & Monsters*). There's a general consensus that playing Queen Elizabeth was a good career move, but who stands to benefit more: Judi Dench for her supporting role in *Shakespeare in Love*, or Cate Blanchett for her leading one in *Elizabeth*?

If the voters are in a mood to reward parallels, they could fill almost the entire Best Actress category with characters who end up in wheelchairs (Emily Watson as a cellist with multiple-sclerosis in *Hillary and Jackie*, Helena Bonham Carter as a virgin

with a neurological ailment in *Theory of Flight*, and the cancer-plagued moms played by Meryl Streep in *One True Thing* and Susan Sarandon in *Stepmom*). That would leave one wild-card slot for Brazilian actress

Fernanda Montenegro, whose *Central Station* performance as a cynical woman with a heart bigger than even she imagines, was actually the best performance of the year.

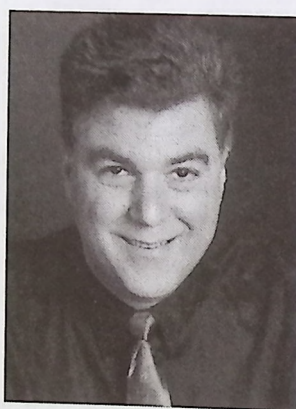
In the Men's division, besides the McKellen/Hurt matchup, there's a possibility of dueling political candidates (John Travolta from *Primary Colors* versus Warren Beatty from *Bulworth*).

And with several Oscar candidates giving not one, but two acclaimed performances in 1998, there are other conundrums for Oscar voters: Was Meryl Streep more haunting as a devoted mom in *One True Thing* or as a devoted sister in *Dancing at Lughnasa*? Which John Travolta role should be re-

warded: his fiercely committed politician in *Primary Colors* or his fiercely committed lawyer in *A Civil Action*? Will Ian McKellen's flashy pyrotechnics as a Nazi-next-door in *Apt Pupil* overwhelm memories of his quieter gay turn in *Gods and Monsters*? And should fans of Ed Norton honor his sleazy poker player in *Rounders* or his sleazy racist in *American History X*?

Then there's the British 16th-century matchup that not only gives voters a choice of Queen Elizabeths, and a choice of costume designers, and a choice of clever original screenplays, but also complicates matters for newcomer Joseph Fiennes (who was callow in *Elizabeth* and forceful in

WITH SEVERAL OSCAR CANDIDATES GIVING NOT ONE, BUT TWO ACCLAIMED PERFORMANCES IN 1998, THERE ARE CONUNDRUMS FOR OSCAR VOTERS



Shakespeare in Love), and his Oscar-winning costar Geoffrey Rush (who was precisely the opposite, in those same two films).

Decisions, decisions. Enough to give you double-vision. And the one saving grace is that none of it really matters...unless of course, you happen to be up for an Oscar.

BOB MONDELLO'S

TOP TEN FILMS OF 1998:

Shakespeare In Love (Miramax)
Saving Private Ryan (Dreamworks)
The Celebration (October)
Gods And Monsters (Lion's Gate)
Touch Of Evil (October)
Henry Fool (Sony Classics)
Happiness (October)
The Inheritors (Stratosphere)
Central Station (Sony Classics)
The General (Sony Classics)

Also Among the Year's Best:

Beloved (Buena Vista)
Live Flesh
The Hanging Garden
Pleasantville (New Line)
Dancing At Lughnasa (Sony Classics)
Wilde (Sony Classics)
Waking Ned Devine (Fox Searchlight)
Marius And Jeanette (New Yorker)
The Mighty (Miramax)
High Art (October)
Pi (Lion's Gate)
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PROGRAM GUIDE

At a Glance

Specials this month

CLASSICS & NEWS SERVICE KSOR / KSRS / KNYR / KSRG

Yo Yo Ma Baroque Concert This month listen for a terrific program of Baroque music. Listeners will be treated to a two hour concert featuring Yo Yo Ma on his own period cello. He will perform with the Amsterdam Baroque Orchestra, directed by the renowned Ton Koopman at Lincoln Center's Avery Fisher Hall. Plus, an intermission with Yo Yo Ma demonstrating what's new (or old) and different in his modified Baroque cello. Tune in Friday, March 19th from 10am to noon following *First Concert* on the Classics & News Service of Jefferson Public Radio.

Rhythm & News Service KSMF/KSBA/KSKF/KNCA/KNSQ

JPR's Rhythm and News Service will re-broadcast *Remembering Slavery*, a special two part documentary featured last month on the News & Information Service. Hosted by noted performer Tonea Stewart, *Remembering Slavery* brings clarity and authenticity to our understanding of a tumultuous period in American history through restored recordings of interviews with Fountain Hughes, Laura Smalley, Harriet Smith and several other former slaves. Their narratives are supplemented by dramatic readings of written interview transcripts read by noted actors such as James Earl Jones, Debbie Allen, Clifton Davis, Lou Gossett, Jr., Esther Rolle, and Melba Moore. Please join us for this very important audio portrait of American slavery. Part one: Saturday, March 13 at 9:00am; and part two: Saturday, March 20th at 9:00am on the Rhythm and News Service.



James Earl Jones

Volunteer Profile: Vince & Patty Wixon

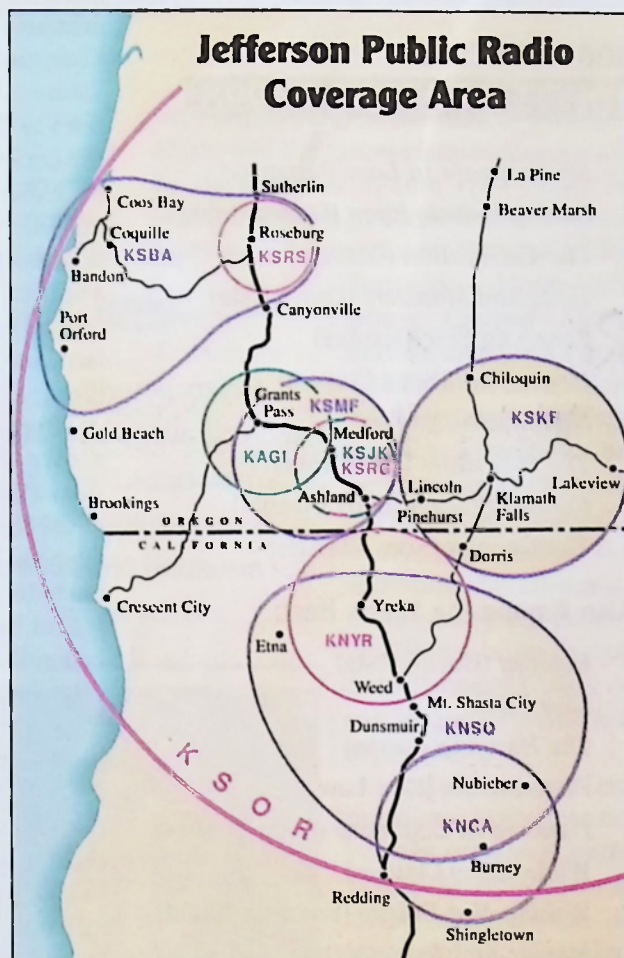


During the summer of 1979, the editor of (then) *KSOR Guide to the Arts* asked Vince and Patty Wixon if they would create a new column featuring poetry for the magazine. After nearly twenty years, the poetry column still appears each month and the Wixons still co-edit it. They remain volunteers urged on by the opportunity to meet writers (through submissions) new to them and to help keep poetry a part of public radio listeners' lives.

Patty and Vince came to the Rogue Valley in 1978 as educators and writers. Their work has appeared in books and various literary publications.

Most recently, Vince Wixon was co-editor of William Stafford's *Crossing Unmarked Snow: Further Views on the Writer's Vocation* (Univ. of Michigan Press, 1997) and *The Way It Is: New & Selected Poems by William Stafford* (Graywolf Press, 1998). The Wixons also distribute video and audio tapes and cds of William Stafford.

As charter board members of The International Writers Series, they've helped bring award-winning poets to the Rogue Valley, often acquiring permission to share their poems with *Jefferson Monthly* readers.



KSOR Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver Marsh 89.1
Camas Valley 88.7	Lincoln 88.7
Canyonville 91.9	Mt. Shasta, McCloud, Dunsmuir 91.3
Cave Junction 89.5	Merrill, Malin, Tulalake 91.9
Chiloquin 91.7	Port Orford 90.5
Coquille 88.1	Parts of Port Orford, Coquille 91.9
Coos Bay 89.1	Redding 90.9
Crescent City 91.7	Sutherlin, Glide TBA
Gasquet 89.1	Weed 89.5
Gold Beach 91.5	
Grants Pass 88.9	
Happy Camp 91.9	

CLASSICS & NEWS

KSOR 90.1 FM ASHLAND
KSOR dial positions for translator communities listed on previous page

KSRS 91.5 FM ROSEBURG

KNYR 91.3 FM YREKA

KSRC 88.3 FM ASHLAND

Monday through Friday				Saturday		Sunday	
5:00am	Morning Edition	4:30pm	Jefferson Daily	6:00am	Weekend Edition	6:00am	Weekend Edition
7:00am	First Concert	5:00pm	All Things Considered	8:00am	First Concert	9:00am	Millennium of Music
12:00pm	News	7:00pm	State Farm Music Hall	10:30am	Metropolitan Opera	10:00am	St. Paul Sunday
12:06pm	Siskiyou Music Hall			2:00pm	Siskiyou Music Hall	11:00am	Siskiyou Music Hall
4:00pm	All Things Considered			4:00pm	All Things Considered	2:00pm	Center Stage from Wolf Trap
				5:00pm	Common Ground	3:00pm	Car Talk
				5:30pm	On With the Show	4:00pm	All Things Considered
				7:00pm	State Farm Music Hall	5:00pm	To the Best of Our Knowledge
						7:00pm	State Farm Music Hall

Rhythm & News

KSMF 89.1 FM ASHLAND
CAVE JCT. 90.9 FM
GRANTS PASS TBA

KSBA 88.5 FM COOS BAY
PORT ORFORD 89.3 FM
ROSEBURG 91.9 FM

KSOF 90.9 FM KLAMATH FALLS
CALLAHAN 89.1 FM

KNCA 89.7 FM BURNEY/REDDING

KNSQ 88.1 FM MT. SHASTA
YREKA 89.3 FM
ETNA/FT. JONES 91.1 FM

Monday through Friday	Saturday	Sunday
5:00am Morning Edition	6:00am Weekend Edition	6:00am Weekend Edition
9:00am Open Air	10:00am Living on Earth	9:00am Marian McPartland's Piano Jazz
3:00pm All Things Considered	N. CALIFORNIA STATIONS ONLY:	10:00am Jazz Sunday
5:30pm Jefferson Daily	10:30am California Report	2:00pm Le Show
6:00pm World Café	11:00am Car Talk	3:00pm Confessin' the Blues
8:00pm Echoes	12:00pm West Coast Live	4:00pm New Dimensions
10:00pm Open Air at Night	2:00pm Afropop Worldwide	5:00pm All Things Considered
	3:00pm World Beat Show	6:00pm Folk Show
	5:00pm All Things Considered	9:00pm Thistle & Shamrock
	6:00pm American Rhythm	10:00pm Music from the Hearts of Space
	8:00pm Grateful Dead Hour	11:00pm Possible Musics
	9:00pm The Retro Lounge	
	10:00pm Blues Show	

News & Information

KSJK AM 1230 TALENT

KAGI AM 930 GRANTS PASS

Monday through Friday				Saturday		Sunday	
5:00am	BBC World Service		8:00pm	The Jefferson Exchange with Jeff Golden		6:00am	BBC World Service
7:00am	Diane Rehm Show			(repeat of 8am broadcast)		8:00am	To the Best of Our Knowledge
8:00am	The Jefferson Exchange with Jeff Golden		10:00pm	BBC World Service		11:00am	Sound Money
10:00am	Public Interest					12:00pm	A Prairie Home Companion with Garrison Keillor
11:00am	Talk of the Nation					2:00pm	This American Life
1:00pm	Monday:	Talk of the Town				3:00pm	Jefferson Weekly
	Tuesday:	Healing Arts				4:00pm	Zorba Paster on Your Health
	Wednesday:	Real Computing				5:00pm	Sunday Rounds
	Thursday:	Word for the Wise and Me & Mario				7:00pm	People's Pharmacy
	Friday:	Latino USA				8:00pm	The Parent's Journal
1:30pm	Pacifica News					9:00pm	BBC World Service
2:00pm	The World						
3:00pm	Fresh Air with Terry Gross						
4:00pm	The Connection						
6:00pm	Fresh Air (repeat of 3pm broadcast)						
7:00pm	As It Happens						

CLASSICS & NEWS SERVICE

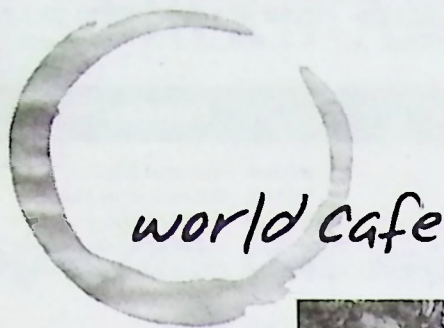
KSOR 90.1 FM
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KSRS 91.5 FM
ROSEBURG

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YREKA

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ASHLAND

KSOR dial positions for translator communities listed on page 18



Join us for the World Cafe — a cutting-edge program of alternative contemporary music featuring the innovative sounds of today's most provocative American and International artists. Host David Dye showcases works that are both familiar yet fresh, music that is both new and exciting. Featuring in-studio performances, music-intensive features, and artist interviews the World Cafe explores musics ranging from rock to reggae, American and English folk to Brazilian pop.



The World Cafe — anything's possible!

Weekdays · 6-8pm
Rhythm & News Service

MONDAY-FRIDAY

5:00-6:50 am

Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am

JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries. Hosted by Keith Henty.

7:00am-Noon

First Concert

Classical music, with hosts Don Matthews and John Baxter. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *As It Was* at 9:30, and the *Calendar of the Arts* at 9:00 am.

Noon-12:06pm

NPR News

12:06-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Eric Teel and Milt Goldman. Includes *As It Was* at 1:00 pm and *Earth & Sky* at 3:30 pm.

4:00-4:30pm

All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

SATURDAYS

6:00-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am

First Concert

Classical music to start your weekend. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, *Calendar of the Arts* at 9:00am, and *As It Was* at 9:30am.

10:30-2:00pm

Metropolitan Opera

2:00-4:00pm

Siskiyou Music Hall

Classical music brought to you by Mark Sheldon and Louis Vahle.

4:00-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00-5:30pm

Common Ground

5:30-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Louise Vahle and Brandi Parisi.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen — and a visit from "The Puzzle Guy."

9:00-10:00am

Millennium of Music

Robert Aubry Davis surveys the rich — and largely unknown — treasures of European music up to the time of J.S. Bach.

10:00-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm

Siskiyou Music Hall

Music from Jefferson Public Radio's classical library. Hosted by Bonnie Rostonovich.

2:00-3:00pm

Center Stage from Wolf Trap

Live performances recorded at the famous Wolf Trap concert hall located outside of Washington D.C. hosted by Rich Kleinfeldt and Bill McLaughlin.

3:00-4:00pm

CarTalk

Click and Clack come to the Classics!

4:00-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-7:00pm

To the Best of Our Knowledge

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State

SOUND MONEY

Bob Potter hosts this weekly program of financial advice.

Sundays at 11am

News & Information

FEATURED WORKS

* indicates March birthday

First Concert

- Mar 1 M Chopin*: Piano Sonata #2 in Bb minor
- Mar 2 T Smetana*: String Quartet #2 in d minor
- Mar 3 W Brahms: Violin Sonata #3 in d minor, op. 108
- Mar 4 T Vivaldi*: Oboe Concerto in C, RV 447
- Mar 5 F Villa-Lobos*: Concerto for guitar and small orchestra
- Mar 8 M C.P.E. Bach*: Concerto in A for harpsichord and strings
- Mar 9 T Barber*: Symphony #1, op. 9
- Mar 10 W Debussy: *Children's Corner Suite*
- Mar 11 T Krommer: Clarinet Concerto, op. 36
- Mar 12 F Mozart: Violin Sonata in Eb, K. 380
- Mar 15 M Telemann (3/14): Quartet #6 in e minor
- Mar 16 T R. Strauss: Fantasy for Large Orchestra: *Die Frau ohne Schatten*
- Mar 17 W Harty: *An Irish Symphony*
- Mar 18 T Rimsky-Korsakov*: Sinfonietta of Russian Themes
- Mar 19 F Reger*: Cello Suite #3
- Mar 22 M JS Bach (3/21): Orchestral Suite #2 in b minor, BWV 1067
- Mar 23 T Dvorak: *Czech Suite*
- Mar 24 W Beethoven: Clarinet Trio, op. 11
- Mar 25 T Bartok*: *Dance Suite*
- Mar 26 F Vaughn Williams: *Fantasia in a Theme by Thomas Tallis*
- Mar 29 M Walton*: Symphony #2
- Mar 30 T Saint-Saens: Violin Sonata in d minor
- Mar 31 W Haydn*: String Quartet # 78 in Bb, *Sunrise*

Siskiyou Music Hall

- Mar 1 M Chopin*: Piano Concerto in E minor Op. 11
- Mar 2 T Macfarren*: Symphony No. 4 in F minor
- Mar 3 W Mendelssohn: String Quartet No. 2 in A minor Op. 13
- Mar 4 T Vivaldi*: *The Four Seasons*
- Mar 5 F Villa-Lobos*: *Suite Populaire Bresilienne*
- Mar 8 M C.P.E. Bach*: Cello Concerto in A minor
- Mar 9 T Barber*: Violin Concerto Op. 17
- Mar 10 W Reicha: Symphony in F Major
- Mar 11 T Hanson: Symphony No. 1 "Nordic"
- Mar 12 F Albeniz: Piano Sonata No. 5
- Mar 15 M Elgar: Symphony No. 1 in A flat Major Op. 55
- Mar 16 T Beethoven: Violin Concerto in D Major Op. 61
- Mar 17 W Goetz: Piano Quartet in E Major Op. 6
- Mar 18 T Rimsky-Korsakov*: *Sheherazade* Op. 35
- Mar 19 F Brahms: Symphony No. 2 in D Major Op. 73
- Mar 22 M Rachmaninov: Symphony No. 2 in E minor Op. 27
- Mar 23 T Khachaturian: *Concert Rhapsody* for Piano & Orchestra
- Mar 24 W Liszt: *Grande Fantaisie Symphonique*
- Mar 25 T Tchaikovsky: Symphony No. 5 in E minor Op. 64
- Mar 26 F Schumann: *Vienna Carnival* Op. 26
- Mar 29 M Dvorak: Symphony No. 7 in D minor Op. 70
- Mar 30 T Sibelius: Symphony No. 2 in D Major Op. 43
- Mar 31 W Haydn*: Symphony No. 86 in D Major

HIGHLIGHTS

The Metropolitan Opera

March 6 *Il Trovatore* by Verdi
Michele Crider, Elena Zarembo, Richard Margison, Alexandru Agache, Paul Plishka, Jun Maerkl, conductor.

March 13 *Khovanshchina* by Mussorgsky
Dolara Zajick, Clifton Forbis, Vladimir Bogachov, Nikolai Putilin, Paata Burchuladze, Roberto Scanduzzi, Valery Gergiev, conductor.

March 20 *Tosca* by Puccini
Carol Vaness, Richard Leech, James Morris, Nello Santi, conductor.

March 27 *Rigoletto* by Verdi
Andrea Rost, Graciela Araya, Ramon Vargas, Franz Grundheber, Eric Halfvarson, Maurizio Benini, conductor.

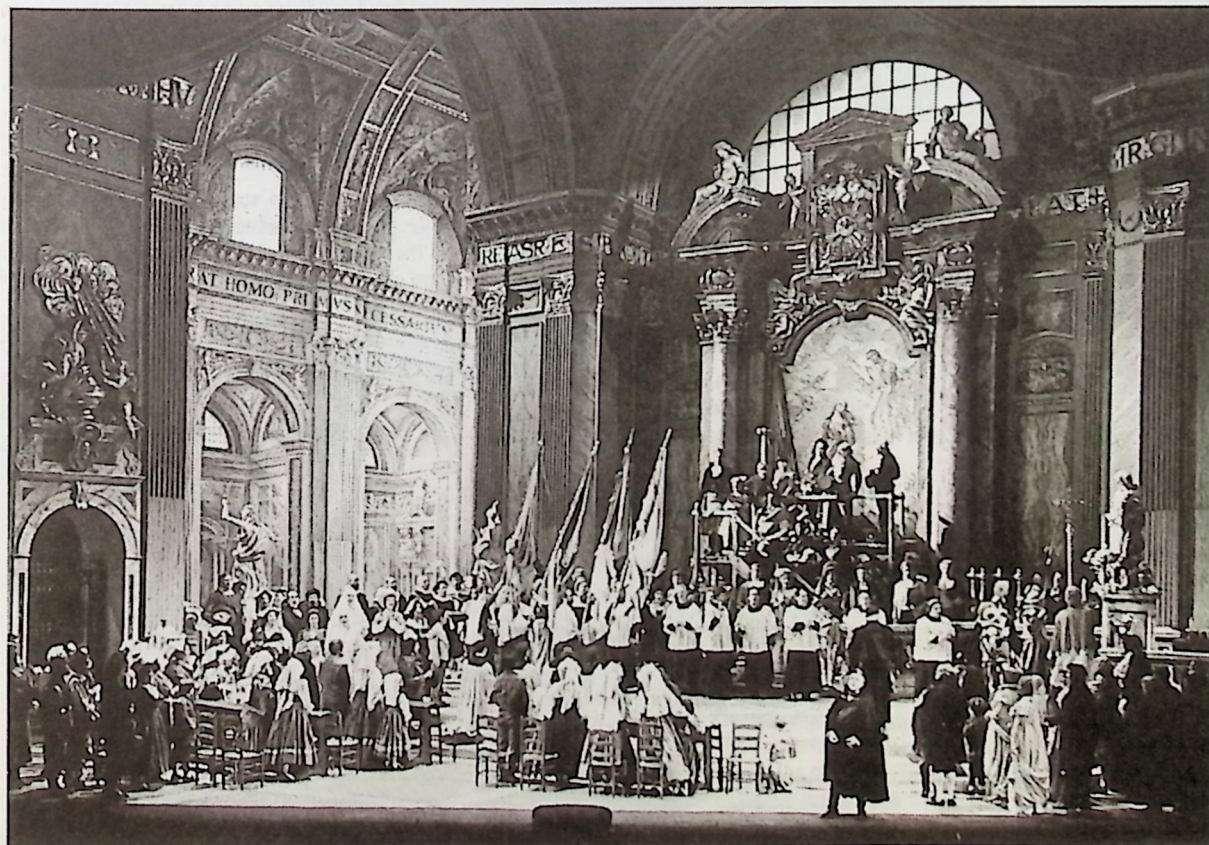
Saint Paul Sunday

March 7 Leif Ove Andsnes, piano
Debussy: *Estampes*; Liszt: *Deuxieme annee: Italie*; Brahms: *Intermezzo* in Bb major, Op. 117, #2.

March 14 The Skampa String Quartet
Mozart: *Adagio and Fugue* in C minor, K 546; Janacek: *Quartet #2, "Intimate Letters,"* arr. Fischer/Sedmidubsky: *Moravian Folk Tune*.

March 21 Sergio and Odair Assad, guitars
Astor Piazzolla: *Zita from Suite Troileana*, Andante and Allegro from *Tango Suite*; Egberto Gismonti: *Baico Malandro, Agua e vinho, Infancia*; Antonio Carlos Jobim: *Cronica da Casa Assassina*; Sergio Assad: *Eterna, Samba*.

March 28 The Paris Piano Trio
Beethoven: *Trio in G, Op. 1, #2 - iv. Finale: Presto*; Chausson: *Trio in G minor, Op. 3 - iii. Assez lent*; Ravel: *Trio in A minor*



A scene from the Metropolitan Opera's production of Puccini's *Tosca*.



URL Directory

American Red Cross / Rogue Valley Chapter
<http://www.jeffnet.org/redcross>

Ashland YMCA
<http://www.ashlandymca.org>

BandWorld Magazine
<http://www.jeffnet.org/bandworld>

Blooming Bulb Company
<http://www.bloomingbulb.com>

Blue Feather Products
<http://www.blue-feather.com>

Chateaulin
<http://www.chateaulin.com>

City of Medford
<http://www.ci.medford.or.us>

Computer Assistance
<http://www.jeffnet.org/computerassistance/compasst>

Gene Forum
<http://www.geneforum.org>

Jefferson Public Radio
<http://www.jeffnet.org>

JEFFNET
<http://www.jeffnet.org>

The Oregon Cabaret Theatre
<http://www.oregoncabaret.com>

Tame Web
<http://www.tameweb.com>

Rogue Valley Symphony
<http://www.rvsymphony.org>

Southern Oregon Women's Access to Credit
<http://www.sowac.org>

White Cloud Press
<http://www.whitecloudpress.org>

Rhythm & News Service

KSMF 89.1 FM
 ASHLAND
 CAVE JCT. 90.9 FM
 GRANTS PASS TBA
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 PORT ORFORD 89.3 FM

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 KLAMATH FALLS

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KNSQ 88.1 FM
 MT. SHASTA

MONDAY-FRIDAY

5:00-9:00am

Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, and Russel Sadler's Oregon Outlook at 6:55. Hosted by Keith Henty.

9:00am-3:00pm

Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Maria Kelly and Eric Alan. Includes NPR news updates at a minute past each hour and *As It Was* at 10:30am.

3:00-5:30pm

All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30-6:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

6:00-8:00pm

The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-10:00pm

Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am

Open Air at Night

Join host Johnathon Allen as he serves up a nighttime mix of jazz, singer/songwriters, world music, and other surprises to take you adventurously late into the night.

SATURDAYS

6:00-10:00am

Weekend Edition

The latest national and international news from NPR.

10:00-11:00am

Living on Earth

NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

NORTHERN CALIFORNIA ONLY:

10:30 am

California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon

Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

2:00-3:00pm

AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00-5:00pm

The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music. Hosted by Heidi Thomas.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-8:00pm

American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00-9:00pm

The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm

The Retro Lounge

Lars & The Nurse present all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it *deja vu*? Or what?

10:00-2:00am

The Blues Show

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00-2:00pm

Jazz Sunday

Contemporary jazz. Hosted by George Ewart.

2:00-3:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

3:00-4:00pm

Confessin' the Blues

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-9:00pm

The Folk Show

Frances Oyung and Keri Green bring you the best in contemporary folk music.

9:00-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00-2:00am

Possible Musics

Space music and new age music in an interesting soundscape.

HIGHLIGHTS

Marian McPartland's Piano Jazz

March 7 Stanley Cowell

Known for his brilliant and highly personal style, pianist Stanley Cowell bridges traditional and contemporary free styles of jazz. Recorded before a live audience in Washington, D.C., Cowell and McPartland challenge each other in inventive duets.

March 14 Cassandra Wilson

Considered today's premiere jazz vocalist, Cassandra Wilson conveys an enormous range of emotion in her performances. Recorded live at the Museum of Television and Radio in New York City, Wilson performs

jazz standards assisted by bassist Peter Washington and McPartland.

March 21 Mike LeDonne

Pianist and composer Mike LeDonne has performed with Benny Golson, Milt Jackson, and James Moody among others. LeDonne's mature soulfulness and insistent swinging feeling abound as he joins McPartland for "Without a Song."

March 28 Susan Muscarella

Pianist Susan Muscarella has led her own band for most of her career, in addition to performing as a side person with "Listen" featuring Sonny Rollins, Freddie Hubbard, and others. Trained in improvisation, she also discusses her latest venture — founding the Jazzschool in Berkeley, California.

New Dimensions

March 7 The Mysteries of Healing with Caroline Myss

March 14 The Art of Leadership with James Autry and Stephen Mitchell

March 21 Love, Power and Mastery with Lynn Andrews

March 28 Recovering The Divine Feminine with Andrew Harvey

Confessin' the Blues

March 7 Mel London Penned Tunes

March 14 Henry Glover was a Great Composer

March 21 Taj Mahal Then and Now

March 28 The Washboard

Thistle and Shamrock

March 7 Duos — The pure sound of duet performances featuring the Scots duo The Cast, and English/Irish pair Maire Ni Chathasaigh (harp) and Chris Newman (guitar).

March 14 Solos and a Trio — Instrumental soloists, including a live in-studio performance by concertina expert Simon Thoumire and recorded music by The Simon Thoumire Three.

March 21 Thousands Are Sailing — The movement of masses across the ocean from Ireland greatly enriched American musical culture. This week: emigration melodies.

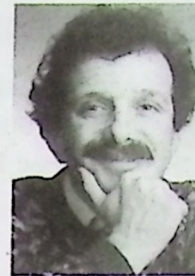
March 28 A Celtic Wedding — Our music celebrates Celtic nuptials, and features The Chieftains with their collection of traditional music from Britanny: A Celtic Wedding.



R.J. CAPAK

On March 14, fans of *Piano Jazz* are treated to an exclusive program by Marian McPartland (left) and premier jazz vocalist Cassandra Wilson, recorded live at the Museum of Television and Radio in New York City.

A "Heart Healthy" recipe from



Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

SHRIMP GAZPACHO

(serves 6)

- 1 Can Vegetable juice (46 oz.)
- 1 Lrg. Tomato, diced
- 3 Green onions, diced
- 1 Cup Cucumber, peeled and diced
- 1/2 Cup Green bell pepper, diced
- 1/2 Cup Fresh parsley leaves, chopped
- 1/2 Cup Fresh cilantro leaves, chopped
- 3 Tbsp. Red wine vinegar
- 2 Tbsp. Lemon juice
- 1 Tbsp. Olive oil
- 1 Small Jalapeno chili, minced, seeds included
- 1/2 Lb. Medium shrimp, cooked
- Salt & pepper

In a large bowl, combine vegetable juice and vinegar. Add tomato, green onion, bell pepper, and chili. Add shrimp. Stir in lemon juice and olive oil. Add parsley and cilantro.

Refrigerate until completely chilled (preferably overnight so flavors can intensify). Serve cold, salt and pepper to taste.

Nutritional Analysis
Calories 7% (143 cal)
Protein 20% (10.4 g)
Carbohydrate 6% (21.7 g)
Total Fat 4% (3.4 g)
Saturated Fat 2% (0.5 g)

Bon Appetit & Stay Well!

Jefferson Public Radio E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

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Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are indexed on the JEFFNET Control Center (http://www.jeffnet.org/Control_Center/prr.html). Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

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- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

Membership

e-mail: whitcomb@sou.edu

Questions about:

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- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities

Administration

e-mail: christim@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

Engineering

e-mail: ransom@sou.edu

Reports regarding signal outages or problems (please include your town and JPR service in your message)

Suggestion Box

e-mail: jeffpr@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

News & Information Service

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

MONDAY-FRIDAY

5:00-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7am-8am

The Diane Rehm Show

The most prestigious public radio call-in talk show in Washington, D.C. is now nationwide! Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00-10:00am

The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00 a.m.

Public Interest

A lively call-in program featuring distinguished guests from the world of science, politics, literature, sports and the arts.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in program. Ray Suarez hosts, with Ira Flatow sitting in on Science Fridays.

1:00PM - 1:30PM

MONDAY

Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more.

TUESDAY

Healing Arts

Repeat of Colleen Pyke's Saturday program.

WEDNESDAY

Real Computing

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

THURSDAY

Word for the Wise

Host Kathleen Taylor opens the books on one of America's favorite topics—our language, in this two-minute glimpse into the intriguing world of words.

Me and Mario

Mario Cuomo, former governor of New York and political scientist Dr. Alan Chartock bring listeners a special blend of political repartee, good humor, and serious discussion.

FRIDAY

Latino USA

A weekly journal of Latino news and culture (in English).

1:30pm-2:00pm

Pacifica News

National and international news from the Pacifica News Service.

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events,

people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host, who allows guests to shine, interviews people with specialties as diverse as literature and economics.

4:00pm-6:00pm

The Connection with Christopher Lydon

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Host Christopher Lydon is a veteran news anchor with experience covering politics for the *Boston Globe* and the *New York Times*.

6:00-7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00-10:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-11:00pm

BBC World Service

SATURDAYS

6:00am-7:00am

BBC Newshour

7:00am-8:00am

Weekly Edition

8:00am-9:00am

Sound Money

Bob Potter hosts this weekly program of financial advice.

9:00am-10:00am

Jefferson Weekly

Don Matthews hosts a one hour compilation of feature stories & commentaries from JPR's premiere news magazine, *The Jefferson Daily*.

10:00am-12:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

This American Life

Hosted by talented producer Ira Glass, *This American Life* doc-

uments and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, Joel Gray and Chet Atkins. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-5:30pm

Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more. (Repeats Mondays at 1:00pm.)

5:30pm-6:00pm

The Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

6:00pm-7:00pm

New Dimensions

7:00pm-8:00pm

Fresh Air Weekend

8:00pm-9:00pm

Tech Nation

9:00pm-Midnight

BBC World Service

News and features from the British Broadcasting Service.

SUNDAYS

6:00am-8:00am

BBC World Service

8:00-11:00am

To the Best of Our Knowledge

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

11:00am-12:00pm

Sound Money

Repeat of Saturday broadcast.

12:00-2:00pm

A Prairie Home Companion with Garrison Keillor

2:00pm-3:00pm

This American Life

3:00pm-4:00pm

Jefferson Weekly

4:00pm-5:00pm

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-7:00pm

Sunday Rounds

Award-winning broadcaster and medical journalist John Stupak interviews recognized medical experts, authors and research scientists in this two-hour weekly national call-in. To participate, call 1-800-SUNDAYS.

7:00pm-8:00pm

People's Pharmacy

8:00pm-9:00pm

The Parent's Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

9:00pm-Midnight

BBC World Service

News and features from the British Broadcasting Service.

Program Producer Directory

NATIONAL PUBLIC RADIO

635 Massachusetts Ave. NW
Washington DC 20001

Audience Services:
(202) 414-3232

Tapes and Transcripts:

Toll-free Number:

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atc@npr.org

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CAR TALK

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DIANE REHM SHOW

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<http://www.wamu.org/rehm.html>

FRESH AIR

freshair@why.org

<http://why.org/freshair/>

LATINO USA

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<http://www.latinousa.org/>

LIVING ON EARTH

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<http://www.loe.org/>

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PIANO JAZZ

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<http://www.scern.org/pj/>

MORNING EDITION

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morning@npr.org

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PUBLIC INTEREST

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<http://www.wamu.org/pi/>

TALK OF THE NATION

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<http://www.npr.org/programs/totn/>

TALK OF THE NATION

SCIENCE FRIDAY

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<http://www.npr.org/programs/scifri/>

THISTLE & SHAMROCK

<http://www.npr.org/programs/thistle/>

WEEKEND ALL THINGS

CONSIDERED

watc@npr.org

<http://www.npr.org/programs/watc/>

WEEKEND EDITION SATURDAY

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WEEKEND EDITION SUNDAY

wesun@npr.org

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WEEKLY EDITION

weed@npr.org

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PUBLIC RADIO INTERNATIONAL

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A PRAIRIE HOME COMPANION

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AFROPOP WORLDWIDE

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<http://www.afropop.org/>

AS IT HAPPENS

<http://www.radio.cbc.ca/programs/asithappens/aih.html>

BBC WORLD SERVICE

<http://www.bbc.co.uk/home/today/index.shtml>

THE CONNECTION

connection@wbur.bu.edu

http://www.wbur.org/con_00.html

ECHOES

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<http://www.echoes.org/>

Orders: 1-800-321-ECHO

echodisc.com

ST. PAUL SUNDAY

<http://sunday.mpr.org/>

SOUND MONEY

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<http://money.mpr.org/>

THE WORLD

webmaster@world.wgbh.org

<http://www.theworld.org/>

THIS AMERICAN LIFE

312-832-3380

radio@well.com

<http://www.kcrw.org/c/tamlife/index.html>

TO THE BEST OF OUR

KNOWLEDGE

fleming@vilas.uwex.edu

<http://www.wpr.org/book/>

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<http://www.notmuch.com/>

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http://www.xpn.org/sections/world_cafe.html

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zorba.html

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psspacific@pacific.org

<http://www.pacifica.org/programs/pnn/index.html>

THE PARENTS JOURNAL

information@parentsjournal.com

<http://www.parentsjournal.com/>

REAL COMPUTING

jdalrymple@aol.com

<http://www.realcomputing.com/>

SUNDAY ROUNDS

crn@clark.net

<http://www.clark.net/pub/crn/>

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San Francisco CA 94117

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<http://www.wcl.org>

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Asante Health System
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3 Granite Street • Ashland • 488-3582

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349 E. Main #3 • Ashland • 488-2855

Colwell Chiropractic Office
Ashland • 482-2904

Complementary Medicine Associates
1605 Siskiyou Blvd. • Ashland • 482-0342

Country Willows Bed & Breakfast
1313 Clay St. • Ashland • 488-1590

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106 NW "F" St. • Grants Pass • 779-7827

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LIVING LIGHTLY

Howard Braham

Sustainable Communities

What is a "sustainable community?"

Sustainable communities are those that successfully internalize their own needs, such as keeping the flow of money within their own community through trade with local businesses; by promoting recycling and the conservation of resources; and by protecting and preserving historical places and open spaces. Highly

COMMUNITIES IN THE ROGUE VALLEY SHARE MANY OF THE IDEALS AND PRINCIPLES OF SUCCESSFUL SUSTAINABLE COMMUNITIES. WHAT IS LACKING, HOWEVER, IS A COMPREHENSIVE PLAN.

successful communities also draw upon the expertise of their citizens and empower them to take the responsibility for addressing issues and needs from a broad-based perspective. There is thus a sense of connection within these communities, even though there may be significant differences of opinion on matters of management, leadership and politics.

Sustainable communities act much like living organisms: success depends on adequate space - to compete for use of the land; control of natural resources - to fortify a healthy and productive future; and a sense of security and belonging - to minimize the effects of outside impacts. Successful sustainable communities, then, exhibit certain characteristics in common, including economic stability, ecological sensitivity, fostering a high quality of life and taking responsibility for facing and addressing future challenges.

To meet these challenges, citizen-supported programs can be developed that move from simply talking about issues to taking specific actions. This means devel-

oping a clear vision of what is needed, supported with goals and performance measures and benchmarks that act as indicators of change. The following general guidelines were assembled from the published and electronic literature for developing and measuring indicators of change. (Naturally, each community is likely to have its own special items for inclusion.) Finally, when taking on these kinds of planning activities, early support and commitment of the local responsible government is critical.

Action items:

- Outline issues that impact or are affected by change. For example:
 - Economy and business climate;
 - Health, education and family infrastructure;
 - Community democratic processes; and
 - Land-use and environmental integrity.
- Define "sustainable" within the context of your community needs.
- Generate goals, strategies and action steps needed.
- Identify and develop resources to meet goals.
- Develop implementation schedules.

Policy implications:

- Strengthen the network among community groups.
- Expand and identify business, social, economic and political changes potentially affecting long-term sustainability.
- Identify and refine community development alternatives.
- Clarify and describe policy implications and program recommendations.

Characterizing Indicators of Change

Communities in the Rogue Valley share many of the ideals and principles of successful sustainable communities. What is lacking, however, is a comprehensive plan addressing how future changes can be measured (and ways to make mid-course corrections, as needed) and a guiding vision into

the 21st Century. Realistic measurements of performance (or "indicators of change") need to be identified, quantified and characterized based on information available as standard benchmarks. In other words, where are we now and what target do we want to reach in the future (or what can we tolerate)? "Measurements" in this context can be either quantitative or qualitative and should be governed by the vision. Performance outputs will provide the comparisons needed for evaluating progress toward a stated goal.

For example, information inputs, such as data on population structure, natural resources available, or the kinds of transportation in use (among many others), need to be identified as the indices for setting goals. Outputs, such as energy use, housing affordability, school achievements, pedestrian friendliness (among many others!), need to be assessed, or quantified where possible, for measuring progress toward meeting the goals.

Sustainable Goals and Measurable Indicators

What follows is a list of selected goals and measurable indicators drawn from the literature. They are reported here in summary outline form, but are sometimes published as a series of questions. Each indicator is "measured" (quantitatively or qualitatively) over time as a means to assess whether the community is headed in a particular direction based upon its goals and philosophy about change. In Ashland, many of these ideas are being considered by a citizen committee in developing a plan for assessing and measuring the quality and impact of expected changes in the area over the next two decades.

Business and Economic Vitality

- new business starts
- personal income
- new products and services
- exports and imports
- manufacturing productivity
- on-the-job injuries
- fiscal stability and balanced resources
- tax fairness
- business opinion of educational opportunities
- unemployment and growth in jobs

Community/Society Infrastructure and Support

- telecommunication system(s)
- citizen opinions of educational opportunities

CONTINUED ON PAGE 33

Theater

◆ Oregon Shakespeare Festival in Ashland presents 11 plays in repertory in three theaters through October 31. Performances in the Angus Bowmer Theatre include *Othello* by William Shakespeare (through 10/31); *The Good Person of Szechuan* by Bertolt Brecht (through 7/11, and 9/21 through 10/31); *Chicago* by Maurine Watkins (through 10/30); *Seven Guitars* by August Wilson (4/21 through 9/19); and *Pericles* by William Shakespeare (7/28 through 10/30). The season in the outdoor Elizabethan Theatre includes: *Much Ado About Nothing* (6/8 through 10/8), and *Henry IV Part Two* (6/9 through 10/8) both by William Shakespeare; and *The Three Musketeers* by Alexandre Dumas (6/10 through 10/9). Performances in The Black Swan are *El Paso* by Octavio Solis (through 6/26); *Rosmersholm* by Henrik Ibsen (3/31 through 10/31); and *Tongue of a Bird* by Ellen McLaughlin (7/6 through 10/31). OSF also presents backstage tours, an exhibit center, play readings, lectures, concerts and talks. Call for brochure and tickets.(541)482-4331

◆ Oregon Cabaret Theatre continues its presentation of *Nunsense Jamboree*, a musical comedy by Dan Goggin, through April 5. Sister Mary Amnesia is joined by old friends from the popular show, *Nunsense*, in this new production directed by Richard Jessup. Performances are Thursday-Monday at 8pm, as well as Sunday brunch matinees at 1:00pm. Come early to play Bingo with the Sisters! (541)488-2902

◆ Craterian Performances presents *Fiddler on the Roof* on Monday, February 22 at 8pm at the Craterian Ginger Rogers Theater in Medford. One of the most celebrated and successful shows in Broadway history, the musical tells the story of Tevye, the long-suffering, wise-cracking dairyman who relies on faith, family, and tradition to cope with the marriage of his daughters and the persecution of his people in Czarist Russia. Tickets are \$37/\$34/\$31 and are available by calling the box office.(541)779-3000

◆ Southern Oregon University Theatre Arts Department presents Bernard Pomerance's 1979 Broadway hit, *The Elephant Man*, March 5-7 with evening performances at 8pm and a matinee performance on March 7 at 2pm in the Center Stage Theatre on the SOU campus. The story, a dramatic study of human dignity, is suggested by the life of John Merrick, who lived in London during the late 19th century. Merrick was born with a deforming disease which terminally progressed as he became a man in his twenties. He worked as a freak attraction in sideshows until he was discovered by Frederick Treves, a leading surgeon of his day, and admitted to a prestigious London hospital. Under the care of the Treves, who educated Merrick and introduced him to London society, he changed

from an object of horror and disgust into a favorite of the aristocracy. All tickets are available at the Theatre Arts box office.(541)552-6348

◆ Actors' Theatre in Talent continues its presentation of *Spoon River Anthology* through March 28 with evening performances at 8pm and matinees at 2pm. Written by Edgar Lee Masters, the play is an unforgettable series of lives in monologue, music and song depicting the joys, ironies, and agonies of small town American life. Call for individual or subscription ticket information.(541)535-5250

◆ Craterian Performances present *Treasure Island* on March 12 at 4pm and again at 7pm in the Craterian Ginger Rogers Theater. The Omaha Theater Company, one of the most acclaimed children's theater troupes in the country, brings to vivid theatrical life one of the most celebrated classics of children's literature. Written by Robert Louis Stevenson, the stirring tale of a boy's search for buried treasure on a distant, mysterious island. Pirates, a stolen map, battles, betrayal, and the infamous Long John Silver all combine for non-stop action and adventure in this swashbuckling epic. Call the box office for tickets.(541)779-3000

◆ Craterian Performances present *Idols of the King* on March 17 at 8pm in the Craterian Ginger Rogers Theater. An uproarious but poignant semi-musical, centers on a menagerie of wacky but devoted Elvis fans journeying to Graceland on the day after the King's death. Featured are an ace Elvis impersonator and a live band performing a number of Presley classics. Call the box office for tickets.(541)779-3000

Music

◆ The Program Board of Southern Oregon University and Jefferson Public Radio continue to present *One World: A Series of Performances from Around the Earth*, with Lao Tzu's *Tao Te Ching* on Friday, March 5 at 8pm (from Book One), and Saturday, March 6 at 8pm (from Book Two) in the SOU Music Recital Hall (Reserved Seating Only). Novelist and poet Ursula K. Le Guin has been working on her own rendition of the famous text for more than 40 years. As Le Guin reads, Todd Barton (resident composer and music director at OSF) will improvise on Tibetan gongs, frame drum, kalimba, saw blades, bells, bamboo shakuhachi flutes and other exotic instruments. Tickets are \$19 for each performance. Then, on March 11, Ladysmith Black Mambazo will bring their exquisite African vocal harmonies to the Craterian Ginger Rogers Theater in Medford in one of the region's most anticipated performances. Tickets \$29 and \$33. Call for more information.(541)552-6461

◆ St. Clair Productions present Cris Williamson and Tret Fure in a musical performance on Friday, March 5 at 8pm at the Unitarian Fellowship in Ashland. The artists are celebrating the release of their third CD project *Radio Quiet*. Tick-

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

March 15 is the deadline for the May issue.

For more information about arts events, listen to JPR's Calendar of the Arts



Ladysmith Black Mambazo, one of the most influential groups in world music history, will perform in Ashland on March 11 as part of the One World series.

ets are \$15 in advance and \$17 at the door and are available at Cripple Creek Music or by calling St. Clair Productions.(541)482-4154

◆ The Rogue Valley Chorale, under the direction of Lynn E. Sjolund will continue its '98-'99 concert series with the presentation of Franz Josef Haydn's *The Seasons*. In four short cantatas, Haydn has shown the splendor of each season of the year. The Chorale is the first to present *The Seasons* in the Rogue Valley. Dates and times are Saturday, March 6 at 8pm and Sunday, March 7 at 3pm. Both performances will be held in the Craterian Ginger Rogers Theater. Tickets are \$12 and \$5 and are available at the box office.(541)772-2163

◆ The Siskiyou Singers will perform Andrew Lloyd Webber's *Requiem*, with tenor and soprano soloists on Friday, March 19 at 8pm and Sunday, March 21 at 4pm. *Requiem* displays a certain sound we often hear in Lloyd Webber's work, according to Dave Marston, director. The Siskiyou Children's Chorus will open the concert with selections from the long-running musical *Cats*. Performances will be at the Music Recital Hall of Southern Oregon University, and all seats are \$8. Tickets are available at Paddington Station, Tree House Books, and Ashland Drug, or by calling.(541)482-5290

◆ A Chamber Concert of Music will be presented by Larry Stubson, Margaret Evans, and friends on Friday, March 19 at 8pm at St. Mark's Episcopal Church in Medford. Included in the program will be a concerto for organ and strings, plus works for strings alone. The concert is free and a reception in the Parish Hall will follow.(541)773-3111

Exhibits

◆ Schneider Museum of Art on the campus of Southern Oregon University presents Romare Bearden in Black-and-White: *Photomontage Projections*, 1964 and also Carolyn Speranza: *The Opportunity for Misunderstanding is Clear* through April 17. Museum hours are Tuesday-Saturday, 11am-5pm and First Fridays 5-7pm.(541)552-6245

◆ Valley Art Gallery takes another look at the most photographed and painted house in Jackson County, the Wood Homestead. Located near Eagle Point on Hwy. 62, the house was built about 1870 by Marvin Wood and was occupied by the family until 1974. Since then, the structure has deteriorated rapidly but is being remembered in its various stages through art. All area artists are invited to submit their renderings of this historic home. Historic photographs and information are also welcome. People's Choice awards and cash prize will be given at the end of the exhibit. For more information, contact the gallery at 323 1/2 East Main, Medford. Hours are Tuesday through Friday 11am to 4pm.(541)770-3190

Other Events

◆ The Rogue Valley Women's History Project coordinates its annual Women's History Month celebration, a local response to the larger national endeavor. Schools, colleges, community agencies and organizations will all offer programs during the month that create a greater awareness of women's history. The keynote address, sponsored by Womansource, will be given by Dr. Phyllis Chesler, an internationally known author, psychotherapist, expert witness and Emerita professor of psychology and women's studies at the City University of New York. Keynote address March 1, Rogue River Room, Stevenson Union, SOU, 7:30pm. Tickets available at the door, sliding scale \$8-\$25, with no one turned away for lack of funds. Call for full schedule of events. (541)482-2374

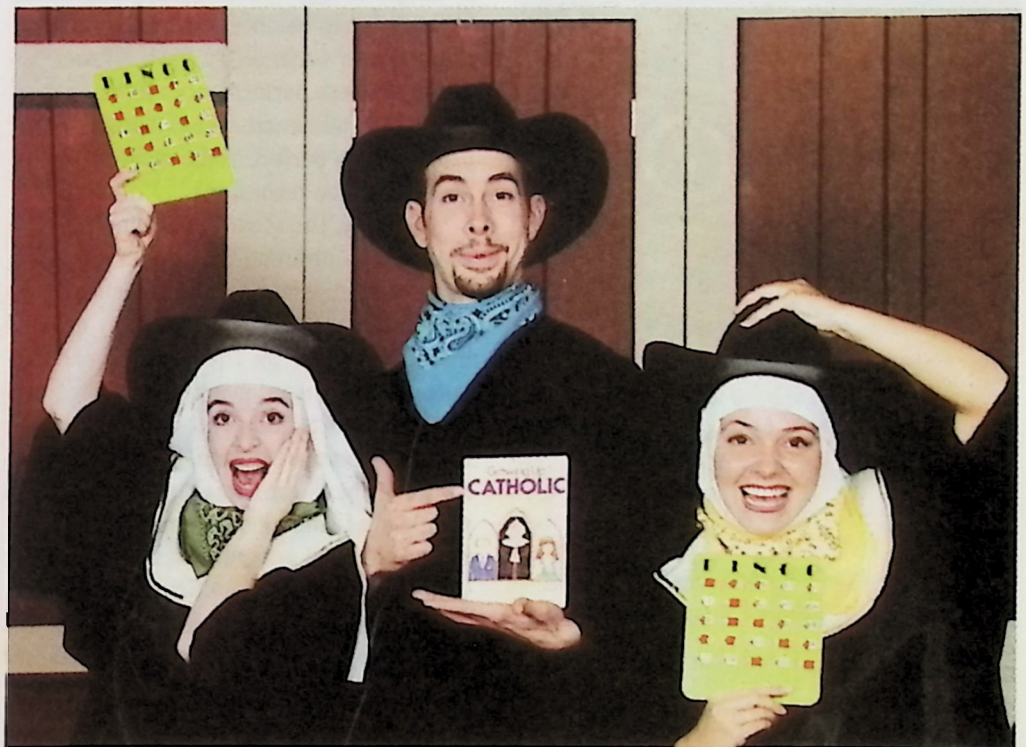
◆ The Gaelic League, Douglas Co. Scottish Society, and Jefferson Public Radio present *Drown*

the Shamrock, with Native Irish Storyteller Tomaseen Foley. Celebrate Saint Patrick's Day with an evening of authentic traditional Irish storytelling, Irish step dance, Irish music and song. 7:30pm March 17 in the Jacoby Auditorium at Umpqua Community College, Roseburg. With special guest artists Molly McKissick on Celtic harp, Devon Leger on Irish fiddle, Pat O'Scannell on penny whistle, vocals and guitar, and traditional Irish step dancers Jasmine Anderson and Megan Mize. Tickets \$12.50, at Ricketts Music, the UCC Fine Arts Campus Office, and the Umpqua Valley Arts Center. (541)482-9851

◆ *Black, White, and the Blues* is an annual fundraiser presented jointly by the Galleries at Rogue Community College and the Grants Pass Museum of Art. Over 30 local artists donate their work to be auctioned the night of the event, which will be held this year on March 13 at the Riverside Convention Center. An exhibition of the work will be available at the Fire-House Gallery through March 12. A First Friday Art Night Reception will be held from 6-9pm on March 5. (541)471-3525

◆ The Galleries at Rogue Community College are calling for entries to a juried exhibit to open July 8-August 29. Entitled *Prospectus: Furniture; Fine-Fun-Funky-Functional*, the deadline for entry is a postmark of no later than April 15, 1999. The medium is functional furniture, and the event is open to all artists who meet the following criteria: Work must have been done in the last two years; artists must be over 18 years of age; the artist will be responsible for all shipping costs to and from the gallery. To enter:

CONTINUED ON PAGE 31



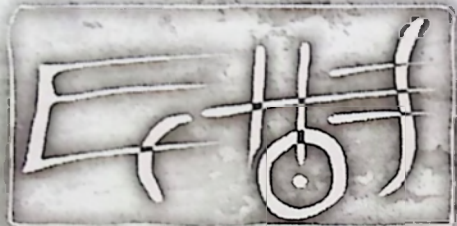
Shana Pennington, Wade McCollum and Jessica Blaszak in *Nunsense Jamboree* at the Oregon Cabaret Theatre in Ashland.

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RECORDINGS

Don Matthews

The Price of Perfection

Since the somewhat accidental invention of the first recording device in 1877, recording techniques have evolved from acoustical to electrical to digital. In the early days, a speaker or singer literally put his head into a large cone and the vibrations were cut onto a wax cylinder. No editing was possible. With the advent of electronic tape, an engineer's primary option consisted of cutting and splicing the actual tape. It was not uncommon to take the best recorded sections of several sessions and piece them together in an attempt to create the best recording possible. The digital revolution allows an engineer to alter recordings by simply dragging and clicking a mouse to improve pitch, balance and so on. All these advances in technology have allowed so-called flawless performances to be enjoyed by modern audiences. What is the price for listening to a perfect studio recording as opposed to a live recording?

In a way, the recording technology now available to produce the perfect recording raises the expectations of audiences. Performances are now judged not by musical inspiration but by the number of "mistakes." I have heard many disappointed concertgoers mutter that such-an-such an artist has lost a step. Years ago, the great pianist, Artur Rubenstein, was asked about the number of mistakes he made in performance and on recordings, something for which he was greatly criticized. His answer was something to the effect that he had made enough mistakes in his long career to fill a two-and-a-half hour recital program. However, he turned the question around by asking: In the pursuit of perfection, what happens to the music?

As a classical music announcer and pro-

grammer, I listen to many new recordings each week. It is clear that despite the sometimes distracting coughing or shuffling of sheet music the "live" recordings have it over those produced in the studio. Un-

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WHAT IS THE PRICE FOR
LISTENING TO A PERFECT
STUDIO RECORDING AS
OPPOSED TO A LIVE
RECORDING?

doubtedly, one may enjoy the pristine perfection of the studio but these performances can often seem bloodless and uninspired. The music in live recordings veritably jumps off the page, becoming *alive* rather than remaining notes on paper.

One of the best examples of a performance

which leaves in all the "imperfections" is a live recording from the 1950s of Giuseppe Verdi's *Rigoletto* featuring Tito Gobbi in the title role. Certainly the ability of this performer is legendary, but the final moments of this performance express why opera at its best is the supreme expression of musical and dramatic ideas. Limited space here disallows recounting the various plot shifts that lead us to this denouement but the final scene expresses the unbearable anguish of a parent as he witnesses the death of his only child. Verdi writes the vocal line high in the baritone register so that it is difficult to sing it comfortably. Gobbi, understanding the deeper meaning of the composer, struggles to sing it in a lighter voice and even allows his voice to crack—an error which most certainly would have been corrected back in the studio. Yet it is this human frailty or strength of emotion if you will which draws the listener into the scene. Verdi requires that the singer communicate the meaning, not merely be a vocal gymnast. The result is heart-rending. Indeed one could think of recordings where the phrase in question is technically flawless, but ultimately insufficient.

These insufficient efforts don't touch

the heart of many. We come to music to be changed—even for just a few minutes. It is in the performers grappling before a live audience which adds that intangible quality that makes a live recording superior to that of the studio. As we mature, we recognize that life is far from perfect. Should we then expect our artistic experiences to be technically perfect? In both life and art, it is our ability to rise above the imperfections and to experience the deeper beauty that we hold most sacred and carry with us as part of our soul.

■

Don Matthews hosts *First Concert* on the Classics & News Service Tuesday through Saturday mornings, beginning at 7am. He also produces *The Jefferson Weekly* on the News & Information Service, 9am Saturday; and is Jefferson Public Radio's volunteer coordinator. He is a professional vocalist whose credits include a tenure with the San Francisco Opera.

ARTSCENE *from p. 29*

Send slides of three pieces of work—maximum. No more than three slides for each submitted piece. Each slide must be labeled with name, title, size and medium (materials) and marked with a red dot in the lower left hand corner. No glass slides. Also send your artistic statement and resume. For return of slides, send SASE. There is no entry fee. Send entries to: Galleries, Rogue Community College, Furniture—Tommi Drake, 3345 Redwood Hwy., Grants Pass OR 97527. Call for more information. (541)471-3500 Ext. 224

◆ Singer, songwriter and recording artist Alice Di Micele will present Experiential Singing Workshops which focus on connecting with our inner source, and finding self-expression, style, and tone through breathing, listening, blending and improvising. Workshop for women: Friday, March 12, 7pm. Workshop for men and women: Sunday, March 14, 1pm. Sliding scale: \$10-\$30. (541)488-1047.

KLAMATH FALLS

Theater

◆ The Ross Ragland Theater and Summit Automotive Group present *Fiddler on the Roof* on March 5 at 7:30pm. One of the most unforgettable stage musical creations of modern Broadway history. Follow Tevye, his wife Golde, and their five daughters as they struggle to live with Jewish tradition in a changing world. (541)884-LIVE

◆ Rag Tags at Ross Ragland Theater present Robert Louis Stephenson's classic adventure *Treasure Island* on March 11 at 7:30pm. Call for ticket information. (541)884-LIVE

◆ The Linkville Players continue its 1998-99 season with a presentation of *Sleuth* written by Anthony Shaffer and directed by Markku Sario. Performances are March 19 through April 10 at 8pm. This is a suspense thriller, filled with intrigue and many plot twists. Call for exact performance dates, times, and ticket information. (541)884-2616

Music

◆ Ross Ragland Theater and CellularOne present Golden Bough, an internationally-known folk music group playing contemporary and traditional Celtic music on March 17 at 7:30pm. The group features toe-tapping jigs and reels, haunting instrumental pieces and plenty of sing-alongs and step dancers from Carla's Main Street Studio for this St. Patrick's Day celebration. (541)884-LIVE

UMPQUA VALLEY

Music

◆ Roseburg Community Concert Association presents Tian Jiang, pianist on Monday, March 8 at 7:30pm at Jacoby Auditorium, Umpqua Community College. Born in China, Jiang began his studies at age five, debuting at the Shanghai International Music Festival at 13. A composer as well as a pianist, Jiang's program will include *Shanghai Dream*, which he wrote for a PBS documentary on architect, I.M.Pei. (541)673-6934

COAST

Other Events

◆ Lincoln City Visitor and Convention Bureau announces Spring Whale Watch Week March 20 through 27. (541)994-2164

NORTHERN CALIFORNIA

Music

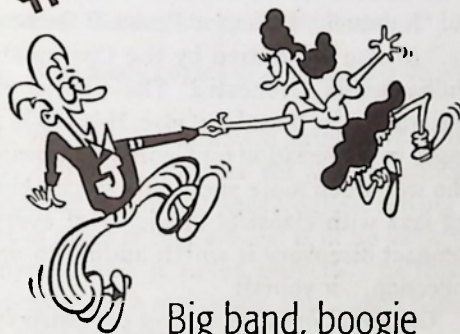
◆ Mount Shasta Concert Association presents *An Evening of Encores: The Anassian-Wolfe Duo*, violin and piano, Sunday, March 7 at 7:30pm at the College of the Siskiyous Theatre in Weed. Anassian holds a Master's Degree in Violin Performance and has appeared in Royal Albert Hall, London and with Vienna Philharmonic. He has recently been on tour as conductor and soloist for keyboard artist and composer, Yanni. Wolfe, pianist, made his debut at age 17 with Wiltshire Symphony. He performed Chopin's *24 Etudes* as a teenager, considered the most demanding in the repertoire. He tours in both America and Europe. Call for ticket information. (530)926-1822

Exhibits

◆ Turtle Bay Museums continues its presentation of Kurt Wold's *DADA Rode a Bicycle/MAMA Was a Peddler* through March 28 at the Redding Museum of Art and History in Caldwell. The exhibit of seven fully functional bicycle-like devices created during an eight year period by NAPA artist Kurt Wold takes the realm of human-powered mechanical motion to its whimsical extreme. Using high-tech materials to create modern sculptures, the machines function both as works of art and as objects of theoretical and imaginary mechanics. Call for more information. (530)243-8850

■

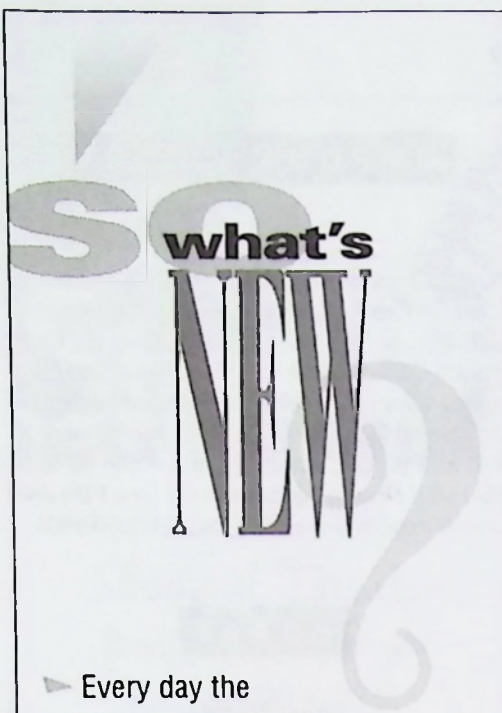
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COMPACT DISCOVERIES

Fred Flaxman

Centaur Records

I have a particular love for little CD labels. They are more likely to record the unusual pieces that become my true "compact discoveries." Centaur Records is one of my favorite companies in this category for the overall performance, sound quality and packaging of their releases.

Centaur, for example, is responsible for Zora Mihailovich's excellent recording (CRC 2235) of the piano music of Russian composer Anton Rubinstein (1830-1894), including his famous "Melody in F," which I adore, and the even more beautiful "Romance, Op. 44." These are joined by several other pieces that are quite lovely, if less known, including "Kamennoi-Ostrow, Op. 10., No. 22" and the "Barcarolle No. 5, Op. 90, No. 4." The CD also includes the very familiar Turkish March from "The Ruins of Athens" and the once-popular "Valse Caprice." This is a CD I wouldn't want to be without.

I'm also impressed by the first volume (CDC 2403) of the projected series of the complete piano works of Scott Joplin, performed by Richard Glazier. But Joplin tunes, one after another for just over an hour, are a bit too much alike in tempo and spirit to hold my interest. I think he's better in small doses. These would make good cuts for morning drive-time on a classical music station!

Centaur is also the label on which you will find Paul Freeman conducting Anton Arensky's rarely-heard piano concerto, as well as his twelve etudes, very nicely performed by pianist Richard Alston (CRC 2307). Arensky was a pupil of Rimsky-Korsakov, who thought so little of his abilities that he wrote, unkindly but, it appears, correctly: "He will soon be forgotten." But Tchaikovsky didn't agree, and Arensky went on to teach such famous composers as Rachmaninov and Scriabin at the Moscow Conservatoire. Described by Faubion

Bowers (whoever he was) as "a strange man, drunken, debauched, flighty and unpredictably irascible," Arensky died in his forties.

Another gem in the Centaur catalog is the Audubon Quartet's recording of three pieces by Dohnanyi (CRC 2309): "Serenade in C, Op. 10;" the "String Quartet No. 2 in D-flat, Op. 15;" and the "String Quartet No.

3 in A Minor, Op. 33." This is a real find for people who love romantic chamber music.

A further example of the unusual but interesting repertoire you can find on Centaur is an entire CD devoted to William Grant Still, an African-American composer (CRC 2331). It includes his much talked about but

rarely heard "Afro-American Symphony," "Dismal Swamp, for Piano & Orchestra" and "Kaintuck', Poem for Piano & Orchestra." All are performed by the Cincinnati Philharmonia Orchestra. The pianist is Richard Fields. If nothing else, this CD is a lesson in appreciation for George Gershwin, who was much more successful in combining jazz with classical music. (Not every compact discovery is worth adding to my collection... or yours!)

Or how about a recording of Jewish favorites performed by Rachel Van Voorhees... on the harp? (CRC 2317) Can you picture "Havah Nagilah" played on that instrument? I don't think it will work for you, unless you're into soft, gentle horas. But I've got to admire Centaur for trying the unusual, not condemn them for not always succeeding!

The Man Behind the Label

Behind every small, classical music CD label there is an individual with a mission. In the case of Centaur Records that person is Victor E. Sachse. I interviewed him the easy, modern way, by e-mail. Here are some excerpts from that dialogue:

CENTAUR RECORDS IS ONE OF
MY FAVORITE SMALL LABELS
FOR THE OVERALL
PERFORMANCE, SOUND
QUALITY AND PACKAGING OF
THEIR RELEASES.

Q. How, when, where and why did Centaur Records start? Why Baton Rouge?

A. The company was incorporated in early 1976. At the time, I was a freshman at Louisiana State University (I am from Baton Rouge). For a number of years, I slowly built up the company while still at LSU. After earning a Ph.D. in political science, I turned to the company full time.

Q. Why was "Centaur" chosen as the name?

A. I simply thought that the name Centaur sounded good, and was appropriate for a classical label.

Q. How many people work for Centaur?

A. We have a full-time staff of three, occasionally bringing in additional help as needed.

Q. How is Centaur doing financially? Are you suffering from the "classical music slump" others complain about?

A. We are doing well, despite the classical slump. Everyone has felt the slump, but we actually have done quite well this past year.

Q. What do you think should be done to increase the audience for classical music?

A. There is very little that the classical industry itself can do to increase the classical audience. Classical music does not exist in isolation; it is difficult to build or even maintain interest in classical music in our disposable culture. Certainly we need educational programs to include more of an emphasis upon classical music, as well as the related classical arts. Fine music, painting, theatre, etc. go hand-in-hand.

Q. How many copies of a typical CD do you produce?

A. We usually begin with a run of from 700 to 1200 units. However, the size of an initial pressing is virtually meaningless. Having a lot of units sitting around is of no value to anyone, and it takes only two to three weeks to get a repressing. One always hopes to need to repress a number of times!

Q. What are your plans for the future — immediate and long range?

A. We plan to continue to issue a little over forty new recordings per year, our present level. We will continue to record multiple recordings especially with artists about whom we feel particularly strongly. ■

Former Rogue Valley resident Fred Flaxman has moved to Florida, where he continues to work as a freelance writer. He may be reached at fflaxman@unidial.com.

LIVING LIGHTLY

From p. 27

- growth in public education
- high school degrees granted
- primary and secondary test scores
- household, gender and racial income disparity
- children living in poverty
- crime rate
- civic engagement; participation in community activities
- condition of roads and bridges
- alternative modes of transportation
- complaints about traffic
- city noise levels
- voter participation
- library usage
- affordable housing
- household vacancy rates

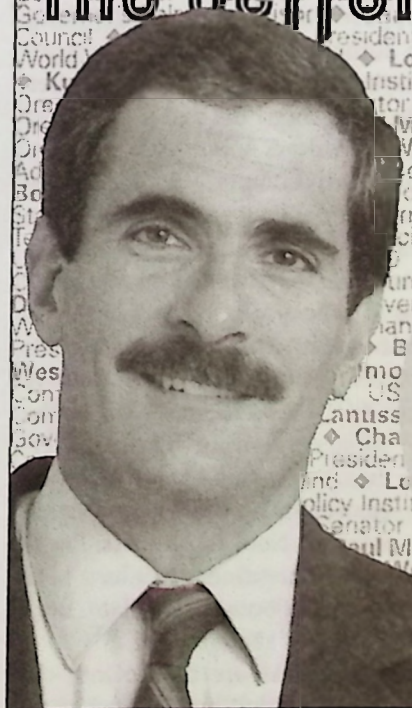
Natural Resources and Land-Use

- perceived quality of life
- recycling
- air quality
- water conservation
- conservation of lands
- industrial and citizen use of toxins
- agriculture value
- habitat lost
- zoning changes

- housing and building constructions
- loss of agricultural lands
- parks, recreation and open space availability and condition
- population demographics

Regional planning for a sustainable future has proven to be especially successful when developed in concert with citizen participation using realistic goals and measurable benchmarks. These ideas are described in greater detail in sustainable planning documents written for Seattle (WA), Boulder (CO), Missoula (MT), Pueblo (CO), and the states of Maine, Minnesota and Oregon. Finally, progress and development in the Rogue Valley are growth industries. By working together and coordinating our vision for the future of Southern Oregon and Northern California, we can better address both the impact and quality of growth that is inevitable. ■

H.W. Braham is an adjunct professor of biology at Southern Oregon University and the newest member of the City of Ashland's Conservation Commission.



The Jefferson Exchange

with Jeff Golden

A place where an interesting, insightful, diverse group of people meet to discuss the issues and events of our day. Whether it's education, business, civic affairs or the arts, The Jefferson Exchange is a lively spot to share an idea, ask a question, add a measure of common sense or even air an occasional gripe. Join Jeff Golden and a distinguished list of community leaders on The Jefferson Exchange — weekdays from 8am to 10am on JPR's News & Information Service, AM1230 in Jackson County and AM930 in Josephine County.

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10pm-2am
on Rhythm &
News Service

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BOOKS

Alison Baker

A Line of Cutting Women

Edited by Beverly McFarland, Margarita Donnelly, Micki Reaman, Teri Mae Rutledge, et. al.
Calyx Books, November 1998. \$32.00 cloth/\$15.95 paper

If you're not a regular reader of *Calyx*, Oregon's distinguished feminist literary journal, their new anthology, *A Line of Cutting Women*, may surprise you. From start to finish, the stories in these pages are sharp and arresting. It's the sort of collection that has you thinking "I'll just read one more" again and again, until suddenly you find you've read every last one.

I tend to steer clear of anthologies that announce they've scraped all their authors out of one pot. Defining someone as a woman or a Latino lesbian or a Christian fundamentalist might be a good idea in some situations, but

when it comes to current literature I don't like it. "Oh," a naive reader thinks, "she's a woman writer, not a *real* writer. I guess a *real* writer is...a *man* writer."

I suppose one purpose of publishing such an anthology is to dispel stereotypes by displaying the variety of subject matter and style and imagination that springs from the minds of writers in one little pocket of humanity—Native Americans, or Asian-Americans, or Sri Lankans, or Dead White European Males. But the very act of plopping them all in together also reinforces the idea that they *belong* together; that there's a type of writing that's done by People Under Twenty, or Folks From Ohio. I've fallen prey to it myself. When I hear the phrase "women's writing" I immediately imagine heart-wrenching tales involving quilts, menstruation, and work-worn hands peeling potatoes. Now, I *like* quilts; I'm familiar with menstruation; and I have been known to peel the occasional potato. But I don't want to read about them.

Those elements are tucked into the work in this book, but luckily they aren't

the whole story. Most of the protagonists *are* women, and they live troubled women's lives: they're oppressed wives, overwhelmed mothers, abused daughters, breast cancer patients, prostitutes, disappointed grandmothers. But in these stories, the characters are more than the roles they play; they're complex and subtle people. In fact, they're downright interesting.

The editors have selected thirty-seven stories from the journal's first twenty-two years. You'll recognize some names—Sandra Scofield, Molly Gloss, Charlotte Watson Sherman, Alicia Ostriker—but more of the authors

are less well-known. *Calyx* is committed to finding and publishing women early in their writing careers, as well as to publishing women of diverse ethnic and social backgrounds. There is some journeyman work here; some stories have the feel of writers still defining their voices. But though an occasional author slips toward the polemical, for the most part the editors have avoided sacrificing quality to dogma.

They've found diversity of style, too. The pieces range from Katherine Sturtevant's "Apple and Stone," a tale reminiscent of the more fabulous works of Ursula LeGuin, to "River," by Dee Axelrod, a slice of the gritty life of a pregnant teenager abandoned by her biker boyfriend. The collection takes its title from the last story, a disconcerting and disturbing monologue by Rita Marie Nibasa.

The writing styles sweep from lyrical to minimalist, from urgent to dreamy; the moods are frightened, angry, determined, bemused. But not much is funny; women's writing seems to be pretty serious business.

Author Richard Bausch once wrote in

IN THESE STORIES, THE
CHARACTERS ARE MORE THAN
THE ROLES THEY PLAY;
THEY'RE COMPLEX AND
SUBTLE PEOPLE.

the *New York Times Book Review* that "...there are matters of the spirit the short story addresses better than any other art, matters much closer to the province of poetry than of the novel..." The stories here map vast areas of that territory, taking snapshots as events accumulate to a point of critical mass that suddenly flares up in the shape of a human life. Ruthann Robson freeze-frames her heroine in four of the "Lives of a Long-Haired Lesbian;" Hollis Seamon's "Gypsies in the Place of Pain" illuminates the path toward hope taken by a woman whose child has leukemia; in Carolyn Barbier's "Nighthawks" a woman on a respirator watches her friends and family debate whether to pull the plug. And Sandra Scofield's Mrs. Boll, a grandmother, picks apricots (with work-worn hands) and wonders whether to remarry in "Loving Leo."

I suppose what I object to about these "category" anthologies is that the *naming* of a thing immediately limits it. It's like calling *The Red Badge of Courage* a war story, or *Pride and Prejudice* a love story: half the potential audience is turned off and turns away at the description. Someone once invited me to submit a story to "An Anthology of Stories By Women." In what I fear was an ever-so-much-holier-than-thou tone, I declined the invitation, and suggested that if it was retitled "An Anthology of Good Stories," I'd reconsider.

After all, in the final analysis it's not the author's sex, or hair color, or height that matters, it's the work. Just open a book and start reading; decide for yourself. Once a story is out in the world, it's on its own. ■

Alison Baker is a feminist, but her stories are just plain old stories. One of them appears in the spring 1999 issue of *STORY Magazine*.

POETRY

Fragments from the Women's Writing

BY URSULA K. LEGUIN

Daughter: these are the characters
forbidden by the Emperor.
These are the bone words,
the cracks on the under-shell.
This is the other grammar.

Sister: I document our bond
and correspond to you
finger to finger, eye to eye.

Unwrap the old silk very slowly.

Daughter: write in milk,
as I did. Hold it to the fire
to make the words appear.

Sister: still my sleeves are dry,
but I saw a dark moon this autumn
a long way down the river.

My Lord was angry till I told him
it was my laundry list.
He laughed then, "Hen scratchings!"
and I laughed.

Daughter: learn the language upside down,
inverted in the turtle's eye.
Use the bones for soup.

An army of men
of heavy red pottery
under the hill by the river
where we do the laundry.

Sister: His thighs are jade
and his staff a stiff bamboo,
but there's nobody here to talk to.

Do not burn all your songs, mother,
much as you may love them.
How can I sing smoke?
Leave me the one about autumn.

Sister: This form is my own.
I live inside these words
as the turtle in its shell,
as the marrow in the bone.

Sisters: This is a colder mountain
than the tiger's, and the bones
say only snow is falling.

Daughters: Keep my embroideries,
send my life after me.
My autobiography was the turtle's under-shell,
the small cracks in bones,
a silken thread, a drop of milk.
A life too vast
for the little writing of the Emperor.

I crack each word of your letter
and suck its sweetness.
How it will sing in the fire!

Sisters: Burn me, burn me,
let the snow fall in the river!

Mother: I entered college as a man
but they exposed my body
and wrote their small words on it
till it shrank to shadow.
I put on the turtle's shell
and crawled into the fire.
In the cracked oracle
you can read that the Empire
will fall.

Our characters
have always been forbidden.
Will the last daughters
unroll the silk kept secret
through all the dynasties,
or turn our words to fire?

Sister: I am lonely. Write.

In 1991, the American Academy and Institute of Arts and Letters gave Ursula K. LeGuin the Harold D. Vursell Memorial Award for her body of work, which includes novels, short stories, books for children, criticism, screenplays and poetry. "Fragments from the Women's Writing" is from her most recent poetry collection, *Going Out with Peacocks and Other Poems* (New York: HarperPerennial, 1994) and is used with permission. Ursula K. LeGuin will read her translation of Lao Tzu's *Tao Te Ching* accompanied by Todd Barton in the SOU Music Recital Hall on March 5 and 6. See the Spotlight section, page 13, for more information.

Writers may submit original poetry for publication in the *Jefferson Monthly*.
Send 3-6 poems, a brief bio, and a self-addressed, stamped envelope to:
Patty and Vince Wixon, *Jefferson Monthly* poetry editors, 126 Church Street,
Ashland, OR 97520. Please allow two to four weeks for reply.

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**SOU Program
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ONE WORLD



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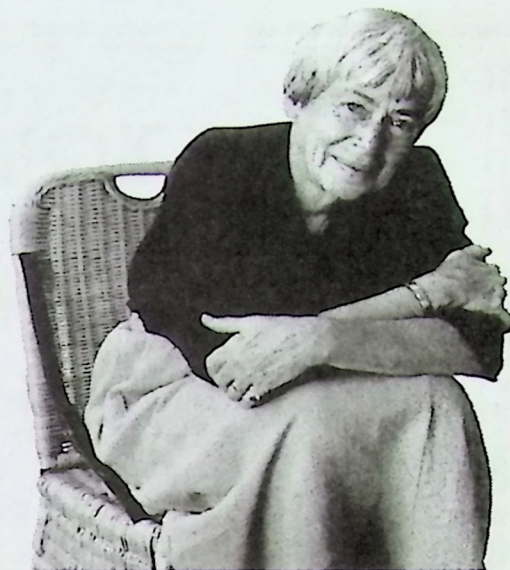
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Reserved Seating Only

General Public \$29 and \$33

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Saturday, March 6, 8 pm (Book 2)

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Reserved Seating Only

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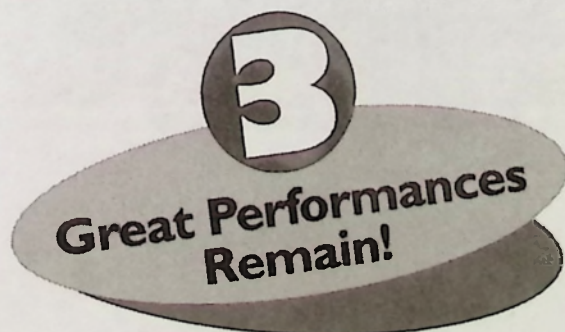
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Craterian Theater, Medford

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SOU Students/Children (0-12) \$13



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Phone: 541-552-6461 (SOU Recital Hall Events only)
541-779-3000 (Craterian Events Only)

In person: Cripple Creek Music, Ashland; SOU Raider Aid;
and Craterian Theater Box Office
(Craterian Events ONLY).

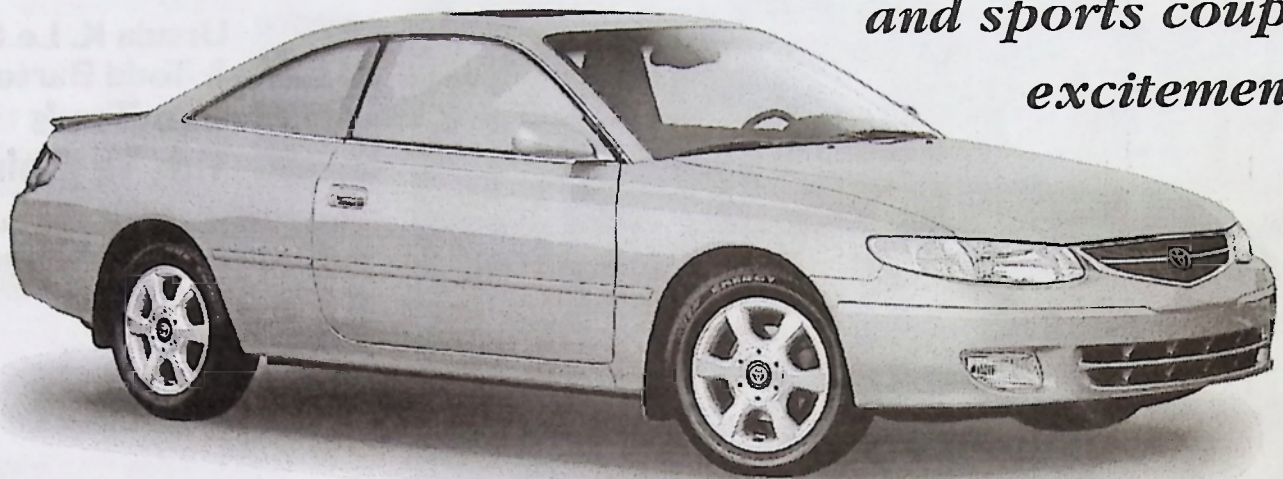
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